

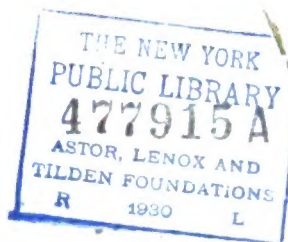
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The Bioscope

Shaftesbury Avenue, London, W.



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OCTOBER 1, 1914.

NOTICES.

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COMMENTS ON THE FILMS.

AN EXPLANATORY NOTE TO OUR READERS.

In dealing with new film productions, it has long been our endeavour to render our reviews, as far as possible, candid and unbiassed expressions of opinion upon the pictures dealt with; since we have realised from the first that indiscriminate "write-ups," consistently laudatory in tone, can be of value neither to our readers (who justly expect to find in our pages some sort of guide to the merits of pictures they may be unable to see personally) nor to our advertisers (to whom praise and recommendation, coming from a journal without any independence of attitude, can be of no use at all).

As will be obvious, this has been a somewhat difficult policy to pursue for a trade paper which relies almost entirely for existence upon its advertisement revenue; but we think we may say—without any desire to boast—that we have maintained this method, to the best of our ability, with honesty and sincerity. Sometimes, we admit, we have avoided damaging an advertiser's wares with adverse criticism by ignoring them altogether, and in certain other cases we have contented ourselves by drawing attention to those

points of merit which may usually be found even in inferior productions, and passing over their weaknesses in silence. But we have never accorded actual praise to faulty work, nor recommended to our readers pictures which, after careful consideration, we did not, in our own unbiassed opinion, consider worthy of recommendation.

Turning to the real point of the present remarks, we have felt that, although the reviews contained in our "Pick of the Programmes" pages and in the body of our paper have been as fair and candid as possible, the number of films thus dealt with has been inconsiderable in proportion to the total weekly output. Of ordinary films we have contented ourselves hitherto, in common with other papers, by giving a brief synopsis, compiled, without personal knowledge of the originals, from the manufacturers' bulletins—and we have never claimed from these synopses that they are anything else but mere non-critical descriptions. We have always realised that in omitting to present our readers with a critical survey of the entire market we have failed to

make ourselves useful to them in a matter upon which they might rightly look to us for help; but, hitherto, the difficulty of seeing and writing reviews upon the vast number of pictures now put out each week, with only a limited staff at our disposal, has prevented us from accomplishing what we have always regarded as a most desirable object.

We are pleased to be able to announce, however, that we have made arrangements whereby, from now onwards, we shall be able to review personally at least the bulk of the total weekly output of films. As hitherto, we shall reserve our "Pick of the Programmes" pages for especially excellent or interesting productions meriting more extended notices, but our Film Supplement, instead of being composed of mere synopses, will in the future contain critical comments on the majority of the week's new productions. The object of these comments will be to convey to the reader the general character of the film, the class of audience for which it is likely to be suitable, and the skill, or otherwise, with which it is carried out. In brief, we want to make this section of our paper a reliable guide to the film market, by means of which the exhibitor, who has been unable to see every picture personally, may be able to select his programme confidently and with satisfactory results.

Our readers will understand that the extra work and new arrangements entailed in carrying out this new system present some little difficulty and we feel sure, therefore, that they will be willing to overlook any deficiencies which may at first be apparent, but which we shall hope shortly to remove altogether. We regret, for example, that our comments are not quite so exhaustive this week as we shall endeavour to make them later. For numerous reasons our reviewers have been unable to see every film within the release dates covered this week, so that the comments do not cover quite the entire ground. In order to keep the reviews of the films actually seen quite distinct from the synopses of those not seen, we have divided our Film Supplement for the present into two sections. But we hope that before very long we shall be in a position to deal with practically every film released.

Our reviews will speak for themselves, so that there is no necessity to enlarge upon the subject. They are written, we need not point out, in all humility and with full consciousness that no single individual's opinion can always coincide with that of the majority. But they are honest opinions, and we trust that they will be of value. For the rest, we shall, as always, be happy to consider any suggestions which those for whom our paper is issued may care to make to us.

TRADE TOPICS.

Our Scottish representative informs us that a Glasgow firm of renters have just been asked to quote for a 6,000 ft. programme, changed twice weekly, for a cinema in Iceland. The inquiry was from a firm of shippers in Leith. Our representative adds that, should no notes appear for a week or two, it will be understood that he is engaged paying a visit to his farthest north hall!

That sterling actress, whose work is so deservedly famous in connection with Thanouser productions, Miss Mignon Anderson, has, we are told, scored another distinct success in "The Substitute," a fine two-part drama. The story is a beautiful one, and each stage in the heroine's life is faithfully portrayed. Miss Anderson is very ably supported throughout by Miss Carey Hastings, Arthur Bauer, and Wilfred Young. Miss Anderson has recently been on a visit to Yellowstone Park, in company with other members of the company, and says that they are getting some truly wonderful scenic effects in this famous beauty spot. As many of our readers will no doubt be aware, the scenery of this region

is of an incomparable nature, and has not been utilised to a particularly great extent for film productions. We hope to review this picture in detail in our next issue.

Favourite Films, Limited, having "General Administration Offices" at 122, Shaftesbury Avenue, W., gave a private exhibition of three of their latest pictures at the Shaftesbury Pavilion yesterday. They consisted of a patriotic picture, entitled "When Empire Calls," a comedy giving novel house cleaning experiences, and a picture taken in English scenery and amongst old-world surroundings, founded on Lord Tennyson's famous poem, "The May Queen," a detailed review of which will appear in our next issue. Mr. John Donald is chairman of the company, and has Mr. George Unwin and Mr. F. A. Billeter associated with him as joint managing directors. The Universal Film Company is handling some of their open market productions. The company will also deal in exclusives.

On another page we print a very interesting letter from Mr. Norris J. Coverdale, General

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Manager of the Court Theatre, New Road, Brighton, in further explanation of the suggestions with regard to picture theatre music made by him at the luncheon given recently by the Walturdaw Company. We ourselves have frequently laid stress upon the value to musical directors of some such system as that indicated by Mr. Coverdale, but, although several leading manufacturers have adopted the idea successfully in connection with their weekly synopses and house organs, it has never been taken up as generally as it might have been. Personally, as we have frequently pointed out, we fancy that the suggestions most likely to be of use to musical directors are those which make clear the character of the music required by a certain film, without giving the titles of any particular pieces of music. Provided that a musical director is given a general idea of the musical accompaniment required, he will easily be able to make it up from works in his own library, whereas to purchase a new set of music for each film is expensive and, to a large extent, unnecessary. One of the most interesting of Mr. Coverdale's suggestions is that the musical programme should be issued by the renter and not by the manufacturer. Hitherto, except in the case of exclusive pictures, it has usually been left to the latter.

What will be voted as a case of some importance to exhibitors was last week decided against a South London exhibitor, also an employee. The circumstances were that the latter was stationed in front of the house and wore a dress having the appearance of the uniform of His Majesty's military forces.

Notwithstanding the defence that the badges were obsolete and that the uniform was simply hired for the occasion and as an aid to a recruiting picture, nominal fines were imposed. Despite the fact of good intentions, there is no possible doubt that, according to the law, the magistrate was bound to impose a penalty. The only consolation vouchsafed to the house and its management is that they have doubtless received a pretty good advertisement through the case.

This is not the first case of the kind in connection with the business of amusements, and, if we remember aright, some fairly heavy penalties have been at times imposed. The subject is an interesting one, and exhibitors should invariably take a care before venturing upon such a means of publicity for films of a naval or military character. It is highly important that all semblance of rank, in the case of either badges or even braiding, be very delicately handled, or, better still, left alone, no matter what the uniform, should it approximate to any connected with the various branches of the Services.

In consequence of numerous inquiries, and as will be noted by a specially marked paragraph

in this week's issue of their house journal, the firm of Thanhouser Films, Limited, make the statement that all their films are made at New Rochelle, U.S.A. Both the American and the British companies are made up entirely of capital from those countries, while the artistes, although for the greater part American, include many players from the Old Country.

News of a notable change comes to hand in the fact that Mr. R. C. Cleland-Hollamby, late of Messrs. Pathé Frères' Exclusive Department, has rejoined the staff of the M.P. Sales Agency, where he will be pleased to welcome friends in the business. Mr. Hollamby's duties will be in connection with the exclusive department of the latter firm.

Mr. George U. Stevenson, who arrived on our shores for the first time on Friday last to take up his duties as Publicity Manager on this side of the Continent for the Trans-Atlantic Film Company, called upon us on Tuesday last, and it is safe to predict for him that he will soon be as popular over here as he is well-known over the pond. Born in Chicago of Scottish descent, Mr. Stevenson has been a journalist all his life, and became associated with the Universal Film Company over two years ago. Mr. Stevenson finds his new surroundings very congenial already, and anticipates half his difficulties by declaring his belief that human nature all the world over is not fundamentally opposed. Mr. Joe Brandt, of the same firm, sends his hearty good wishes to his many friends over here through Mr. Stevenson.

Visitors to the handsomely furnished show-rooms and the fine private theatres of the Trans-Atlantic Film Company, Limited, can invariably be assured of witnessing some very alluring features. We are now told that the firm's publicity staff are busily engaged upon certain novel arrangements and preparations for the "Trey o' Hearts" series, which is to follow the very successful "Lucille Love" serial. Production is going on just as usual at Universal House, and programmes are shown daily, a special additional display being given on Thursdays at 6 p.m.

An excellent innovation has been made by the Gaumont Company, Limited, in connection with the issue of their sixth war topical, "In the Wake of the Huns," this taking the form of a fine art portrait of Lord Kitchener, suitable for framing and the adornment of the vestibule of any theatre.

With each of the succeeding issues, five in all, a photograph of another famous notability will be given, the series thus forming a valuable and historic memento of the present titanic

(Continued on page 11.)

VITA

The Virtue of VITAGRAPH
Farce, lies in Supreme Quality,
Played to Perfection, Stage

THE VIOL

Released November 2nd.
Length 1,850 ft.
app.

A Tra
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(COMEDY)

Strong Cast Including JOHN BUR
and FLORA FINCH.

Released November 2nd.
Length 1,060 ft. app.

Illustrated Synopses

VITAG

31

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GRAPH

no matter whether in Drama, Comedy or
Sense, or Plot and Artistry Throughout.
In Style and Queenlike Quality.

N OF M'SIEUR

Featuring CLARA KIMBALL YOUNG, ETIENNE GIRARDOT,
JAMES YOUNG, HELEN CONNELLY, and
"SHEP," the Vitagraph Dog.

His Kid Sister

(COMEDY)

Released November 2nd.

Length 1,011 ft. app.

Officer Kate

(COMEDY)

Released November 5th.

Length 1,051 ft. app.

Beautiful California

(SCENIC)

Released November 5th.

Length 569 ft. app.

all these Films can be had on application to the Vitagraph Co., Ltd.

GRAPH COMPANY, LIMITED,

33, Charing Cross Road, London, W.C.

Telegrams—"Vitgraf, London."

ALL PRINTS ON EASTMAN STOCK.



VITA

TWO REAL

JOHN RANC

Featuring **NORMA TALMADGE**

Released Thurs., November 5th

THE RED CROSS M

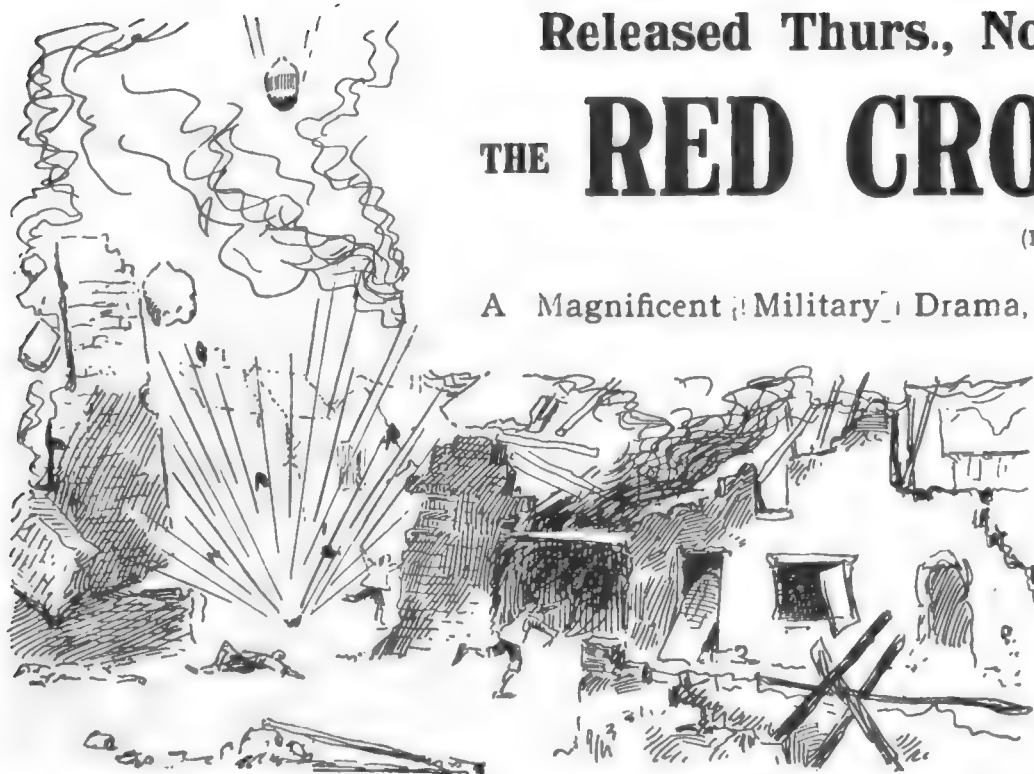
(RE-ISSUE).

A Magnificent Military Drama, full of Stirring
and Great Ba

Marie Luch
Pietro Gallach

Released -

Length -



VITAGRAPH COM

31 & 33, Charing

Telephone—Regent 3422.

GRAPH

VITA-GEMS.

E, GENTLEMAN

and ANTONIO MORENO.

Length 1,710 ft. approx.

ARTYR

ction, Heart Interest,
Scenes and featuring

osemary Theby,
Robert Gaillard.

November 5th.

040 ft. approx.



PANY, LIMITED,

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Telegrams—"Vitgraf, London."



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EXPRESS FILM SERVICE, Ltd.,

Telephone: Gerrard 5007.

Telegrams and Cables: "INTERFILM, LONDON."

11, Denman Street, Piccadilly Circus, London, W.

The Largest Exporters, Merchants and Shippers of Finest Films in the World.

The following are just a selection from our immense stock to which we are adding daily all the latest and Best Features.

Name of Film	Maker	App. Length	Sale Price	Name of Film	Maker	App. Length	Sale Price
Protea II.	Eclair	4300	20 0 0	Battle of Trafalgar	Edison	1000	2 10 0
Fantomas 1 (Beltham Mystery) ...	Gaumont	3500	13 0 0	Dead Man's Child	Nordisk	2620	8 0 0
Fantomas 2 (Man in Black) ...	Gaumont	3920	17 0 0	Abandoned Woman ... ..	...	2350	7 10 0
Fantomas 3 (Finger Print) ...	Gaumont	4630	25 0 0	Secret Treaty	Cines	2680	10 10 0
Fantomas 4 (Masked Ball) ...	Gaumont	3500	18 0 0	Lion Tamer's Revenge	Cines	1900	12 8 0
What Happened to Mary (12 parts)	Edison	12000	20 0 0	Yellow Man	Ambrosio	2250	9 10 0
Who Will Marry Mary (Series)	Edison	6000	12 10 0	By Unseen Hands	Cines	2200	8 5 0
Quo Vadis?	American	2500	17 0 0	The Wreck	Vitagraph	2880	8 0 0
The Black Spot	London Film	2147	15 0 0	Midst Raging Beasts	Selig	2600	8 0 0
The Lure of Gold	Cines	2520	15 0 0	Protea	Eclair	4840	10 10 0
Staircase of Death	Urban	2155	15 0 0	When the Earth Trembled ...	Lubin	3032	8 0 0
The Sceneshal's Diamond ...	Gaumont	1600	10 0 0	Mystery of the Corner House ...	Nordisk	3000	11 10 0
Officer Donovan	Vitagraph	2045	8 0 0	Mystery of Kador Cliffs ...	Gaumont	2450	4 0 0
Cast of the Die	Essanay	2000	8 0 0	Beasts of the Jungle	Selig	2210	7 0 0
Count Zarka	Nordisk	3302	20 0 0	Battle of Bloody Ford ... ..	...	1928	7 15 0
Whimsical Threads of Destiny ...	Vitagraph	2046	13 0 0	Cowboy Millionaire ... ..	...	1828	4 0 0
The Water Rat	Selig	2603	13 0 0	Sheridan's Ride	Victor	2350	8 10 0
Castle	Edison	2000	4 0 0	Heroine of the Plains	Bison	1800	0 0 0
The Four Dare Devils	Nordisk	2320	8 10 0	French Spy	Vita	2892	8 15 0
Angel of Home	Gaumont	2250	7 10 0	Little Daughter of the West ...	Bison	1765	8 0 0
Who's Who at the Zoo	Gaumont	2000	7 0 0	Eye of an Idol	Clarendon	1285	8 0 0
Leap to Death	Cosmo	2800	8 10 0	Fruits of Vengeance	Vitagraph	1931	8 0 0
Heart of a Stone	Cosmo	2120	4 0 0	Mine Owner	Elite	2500	9 10 0
Love's Sunset	Vitagraph	2054	12 0 0	After Fifty Years	Torino	1500	5 0 0
Trapped	Kalem	1998	12 10 0	Post Telegrapher	Bison	2000	6 0 0
The Wreckers (Nat Pinkerton) ...	...	2518	15 0 0	Two Engine Drivers	Cines	2100	10 0 0
Street Singers	Vitagraph	2047	9 0 0	The Tempest ... ..	...	1805	8 10 0
Antique Brooch	Edison	2060	12 10 0	Tigris	Cines	3600	8 0 0
God of Qirzah	Bison	2025	12 10 0	Vengeance of Durand	Vitagraph	2027	3 10 0
The Devils	Milano	2170	12 10 0	A Strong Man's Love	Clarendon	2095	5 0 0
Golden Pathway	Vitagraph	2110	8 0 0	Daughter of the Redskins ...	Bison	1800	4 0 0
'Neath the Lion's Paw	Gaumont	3120	18 0 0	Mystery of Souls	Nordisk	3100	0 0 0
Beauty Unadorned	Vitagraph	1945	12 10 0	Great Circus Catastrophe ...	Nordisk	3000	12 0 0
Birds of Prey	Urban	1880	12 10 0	Charlie Colms & the Knave of Spades	Pathé	2600	8 10 0
Iron Man	Urban	1885	12 10 0	Escape of the White Glove Gang	Gaumont	2590	4 10 0
Grandmother's Lamp	Ambrosio	2875	7 0 0	The Governess ... ..	...	1860	10 0 0
Lieut. Daring and Room 41 ...	B. and C.	2270	8 0 0	Blazing the Trail	Bison	2100	8 0 0
Thor, Lord of the Jungle ...	Selig	2690	10 10 0	Death or Glory	Cines	2415	8 0 0
Escape of Jim Dolan	Gaumont	1941	8 0 0	Early Days in the West ...	Bison	1830	7 10 0
Golden Beetle	Cines	3540	17 0 0	Enoch Arden	A.B.	2000	0 0 0
The Three Shadows	Gaumont	2780	16 0 0	Fire at Sea	Nordisk	2663	8 0 0
Charge of the Light Brigade ...	Edison	1000	2 10 0				

Hundreds of Feature Films in stock. Write for our Film List. The word in heavy black type is the Code Word. Cable at once. Send cash with order. Posters at usual rates. State number.

We can supply at once—

TOPICAL WAR FILMS

(FROM 250 TO 300 FT.), NEARLY NEW, SOME WITH POSTERS, FOR

Cash with Order. **10/6** Each, Post Free.

When comparing prices and before placing your order for films remember this: The Express only sells films in finest running condition, with titles and sprocket holes perfect. News films from 1/- each. Postage 6d.

EXPRESS FILM SERVICE, LTD., 11, Denman Street, London, W.

(Continued from page 5.)

struggle. An additional short length film of a patriotic nature has been issued, comprising one verse of "Rule Britannia," whilst, at the same time, portraits of the various commanders and notable persons connected with the war "dissolve" into one another. This film is meeting with an especially fine reception wherever shown.

Mr. Kennedy Ellis, a Londoner by birth, was, prior to the war, the proprietor of one of the best-known and largest hotels in Namur. His adventures, illustrated by a number of remarkable photographs and authentic documents, etc., which he has brought back from Belgium, make a valuable and vastly thrilling narrative on the invasion of Belgium. Accounts of Mr. Ellis's experiences, his capture and release from the Germans under remarkable circumstances, have already appeared in leading London newspapers. Mr. Ellis is completing arrangements to give a series of lectures throughout this country, which will be organised by the Express Film Service, Limited.

Edinburgh magistrates on Friday had before them an application from the Edinburgh and East of Scotland branch of the Cinematograph Exhibitors' Association requesting that permission be given for the giving of exhibitions on Sundays in aid of the War Relief Fund. The proposal of the Association was that one house in each district should be opened for the purpose. In addition to letters from objectors, there were resolutions of protest from the Established Church of Scotland and the United Free Church Presbyteries against the granting of the application. The magistrates refused the application, and it was pointed out that to grant the concession it would be necessary to rescind regulations under which the licences for these places of entertainment were granted. The decision of the magistrates not only affects Edinburgh city cinemas, as, had the application been granted, similar applications would have been made by members of the Association in other East Coast towns. The refusal will mean a big loss to the relief funds, and the general opinion is that at such a time and for such a purpose the granting of the application should have been agreed to.

Mr. Eric Williams paid his third return visit to the Electric Theatre, High Street, Birmingham, last week, when he presented his successful film of George R. Sims's famous story of "The Lifeboat," and also recited "The Charge of the Light Brigade" to Edison's film.

Our well-known Paris correspondent, John Cher, whose weekly contributions have for a long time been so popular a feature of THE BIOSCOPE, and who is, of course, an English-

man, has joined the Territorials. We feel sure that our readers will join us in wishing Mr. Cher a safe and speedy return to journalism.

The Fenning Film Service inform us that they have purchased from the London Film Company the exclusive rights for the British Isles of "Called Back," a film version of Hugh Conway's famous novel of that name. Mr. Fenning has been touring the English provinces during the last month, visiting most of the principal centres, and finds business generally very fair. He is visiting Scotland next week. We are glad to learn that his son, Mr. A. R. Fenning, although still very weak, is progressing as well as can be expected.

Mr. Joseph Mitchell, the Managing Director of the Crown Picture Palace, Wood Street, Walthamstow, writes us that by kind permission of Major Oldfield, commanding, he had the privilege on Tuesday evening last of entertaining, under the charge of Lance-Corporal Nöblier, the full local strength of the R.A.M.C., strengthened by the addition of a contingent of the 7th Essex Battalion. In addition to the entertainment, each member was provided with refreshments and cigars.

A private exhibition was given last Friday morning at the Philharmonic Hall, Great Portland Street, W., of a new series of exclusive war films, which are now being shown there at each performance in conjunction with Mr. Herbert Ponting's ever-popular cinema lecture, "With Captain Scott in the Antarctic." The war films deal mainly with sights and scenes in the ruined Belgian towns and villages of which they give many vivid glimpses. There are, also, numerous views of soldiers in the trenches, wounded warriors entering the Ostend hospitals, refugees being fed and housed in bathing machines, etc. The interest of the pictures was considerably enhanced by the descriptive lecture delivered by Mr. Walter de Marney.

In reviewing last week the London Film Company's remarkably fine drama, "On His Majesty's Service," we omitted to mention the names of the two players whose performances, as two German spies masquerading under the guise of benevolent business men, we singled out for special praise. The gentlemen responsible for these remarkably finished and effective character studies were Messrs. Douglas Munro and Windham Guise, whose brilliant work in other London films has so often called for particular comment.

The Edison Company is now showing the first of a series of films taken from the Buster Brown cartoons by G. F. Outcault, which for so many years have been a prominent feature of the Sun-

day edition of the *New York Herald*. These cartoons in book form have also become widely popular on this side of the Atlantic, and all will eagerly look forward to Buster Brown and his good resolutions, and the truly marvellous antics of his goat and his dog Tige.

It will come somewhat as a surprise to many that Mr. H. Jack Kay has severed his connection with Messrs. Pathé Frères. Mr. Kay, who, by the way, is generally recognised as one of the finest athletes in the industry, is a black and white artist of considerable ability, and commenced his career with Messrs. Pathé as book-keeper some twelve years ago.

When Messrs. Pathé, embarking upon their change of policy by hiring their own films some



time back, took 84, Wardour Street, Mr. Kay not only prepared the plans of that building, and superintended the change over, but was also responsible for the structural alterations to the numerous premises which now constitute their various branches throughout the country. As general manager of the hiring and sales department of Messrs. Pathé, Mr. Kay was naturally very well known and deservedly popular, and no doubt his many friends will wish Kay's Film Trading Company, of 17, Gerrard Street, W., every success.

We have it upon excellent authority that at an early date a new brand of British comedy subjects will be placed upon the market, and that a famous trio of leading comedians will be thereby concerned. The new company is the outcome of a partnership between Mr. Will Evans, of Drury Lane fame, and Mr. F. L. Lyndhurst, the well-known scenic artist, and a studio is in course of erection at a well-known seaside resort, where work is shortly to be commenced upon

various original productions. Included in the artistes who will appear in these are, in addition to Mr. Evans, Mr. Arthur Conquest and Mr. George Graves, who will give his sole services for films. There should, indeed, be a bright future for the new "comics," especially when one realises the undoubted drawing power of the names already mentioned and their well-advertised connection with one of the leading theatres of the world.

The Ideal Film Renting Company inform us that they have secured an attractive film in "Joan of Arc," which, among other striking scenes, contains an excellent picture of Rheims Cathedral, including one of the most memorable incidents in the history of this venerable building—namely, the Coronation of Charles VII. within its walls. Further particulars will be found in our advertising columns.

We have just been favoured with an inspection of some very remarkable photographs of a big railway collision, taken in America, and scenes from which are to be included in a forthcoming feature film. This is to be issued in the near future by the Lubin Company, in whose London offices the photos were seen. One camera was within 20 ft. of the occurrence, and some truly extraordinary results are thereby incorporated in the film. Messrs. Lubin, so we are told, fully expect to beat all records with the picture and to surpass thereby even the sales of "When the Earth Trembled." The whole thing certainly appears to be upon quite a colossal scale, and should prove of extreme interest when upon view to the representatives of the Trade.

With reference to the sensational rumour regarding Mr. Max Linder, as we go to press we are advised that Mr. Linder was not in the firing line, and, moreover, according to Messrs. Pathé's latest advices, he was exempt from duties at the front.

Among the special Trade reviews, readers are requested to note that the following features will be on view at the theatres and times mentioned below:—

"Harbour Lights," Neptune Film Company, Limited, showing at the Shaftesbury Pavilion on Friday, October 2nd, at 11.30 a.m.

"The Pardaillans, or The Intrigues of Paris," the Walturdaw Company, Limited, at Shaftesbury Pavilion, Tuesday, October 6th, at 11 a.m.

"Through the Valley of Shadows," the Kinetograph Trading Company, Limited, at Shaftesbury Pavilion, Friday, October 9th, at 11 a.m.

(Manufacturers and agents are requested to send us particulars and dates as above for inclusion in future lists. Kindly mark envelope "Trade Review.")

THE ROLL OF HONOUR.

THE FOLLOWING IS OUR SEVENTH LIST:—

MESSRS.	LEAVING.	TO JOIN.	MESSRS.	LEAVING.	TO JOIN.
Berryman, O. ...	Wrench Manufacturing Co. ...	9th Lancers	Marshall, W. H. ...	Gaumont Film Hire Service ...	—
Bahmer, Lieut. Gerald ...	"	Royal Navy	Upton, H. H. ...	"	Royal Flying Corps
Carothers, O. ...	"	Territorials	Thorn, A. ...	"	—
Healy, F. ...	"	"	Rutter, H. ...	"	Ryl. Field Art.
Keovil, W. ...	"	"	Howell, F. ...	"	—
Rendell, Sergt. Oswald ...	Pathé Frères ...	Duke of Wellington's Own Yorks. Regt Transport Section (A.S.C.)	Clinton, F. ...	"	—
Lee, A. A. ...	Anderson, Vay, Hubert and Blumberg ...	Ryl. Field Art.	Andrews, A. E. ...	"	Territorials
Harvey, Fred. ...	New Century Pic. Hall, Mount Pleasant, Liverpool ...	Territorials	Ramsden, H. ...	"	Westminster Dragoons
Scott, Quartermaster D. ...	Palace, Edinburgh ...	Regulars	Haris, W. G. ...	"	—
Smith, Alex. ...	Gaumont's, Glasgow ...	Glasgow Commercial Batt.	Toole, G. ...	"	Westminster Dragoons
Hewe, (Private) H. ...	Theatre Elite, Plymouth ...	1st Devons.	Heawood, P. ...	"	—
Maylett, J. ...	Theatre de Luxe, Norwich ...	4th Batt. Norfolk Regt.	Brookes, O. J. ...	"	—
Martin, G. A. ...	Prince of Wales, Pal., Norwich ...	16th Lancers	Edie, J. ...	"	—
Jones, — ...	"	Territorials	Carter, F. ...	"	20th Middlesex
Salt, W. J. ...	Nevill St. Pic. House, Southport ...	Kitchener's Army	Clarke, J. ...	"	East Kent (Buff.)
Greenstitt, Sergt. ...	Picturedrome, Newcastle ...	Northumberland Hussars (Yeo.)	Anderson, T. ...	"	20th Middlesex
Baker, R. ...	Vaudeville Theatre, Newcastle ...	18th Hussars (Yeomanry)	Dunn, G. ...	"	Ryl. Welsh Horse
Baker, E. ...	Gaiety Theatre, Newcastle ...	5th Northumberland Fusiliers	Gray, M. R. ...	"Kinematograph Weekly"	Royal Dublin Fusiliers
Fairgroves, — ...	"	Kitchener's Army	Lewis, H. St. ...	"	Territorials
McCartney, J. ...	"	"	Amos, J. H. ...	Monkhouse and Denison ...	Liverpool Scottish
Hay, Hugh ...	B.B. Pictures, Newcastle ...	1st Northumberland Ryl. Art.	Edgar, A. ...	"	"
Draper, G. ...	Andrews Pictures, Limited ...	Reserves	McGee, S. ...	"	"Pals"
Eagle, J. ...	"	"	Onda, Hugh ...	W. Onda's Film Hire Service...	Loyal North Lancs. Regt.
Ryanee, G. ...	"	"	Dunbar, O. ...	Operetta House, Edinburgh ...	R.A.M.C.
Wright, — ...	"	"	Murray, O. ...	"	Cameron Highlanders
Leslie, A. ...	"	Ryl. Horse Art.	Ramage, O. ...	"	Argyll and Sutherland Highlanders
Burns, D. ...	B.B. Pictures, Limited ...	Imperial Yeo.	Renouf, G. ...	"	"
Canine, Sergt. W. ...	"	7th Scot. Rifles	Robertson, J. ...	"	17th Lancers
Moyes, J. ...	"	8th Scot. Rifles	Galger, R. ...	Eagle Picturedrome, New Road, Portsmouth ...	King's Ryl. Rifles
Convery, E. ...	"	Special Cy. Corps	Mack, D. ...	Cosy Picture Theatre, Teignmouth ...	—
Cannon, J. ...	Gaumont Film Hire Service ...	Irish Grds. Res.	Rickards, E. G. ...	Electric Theatre, York ...	—
Gibbons, A. E. ...	"	Naval Reserves	Johnson, Jack ...	Bournemouth Electric Theatre	—
Handley, A. V. ...	"	R.F.A. (Ter.)	James, O. ...	Electric Theatre, Devonport ..	5th Devon (Ter.)
Rumhold, Sergt. W. ...	"	City of London Territorials	Jacob, Graham ...	Coutts' Circuit, Swansea ...	9th. Batt. Middlesex Regt.
Field, S. ...	"	10th Hussars	HM, A. R. (Director)	Greengate Electric Theatre, Plaistow, E. ...	Ryl. Engineers (London Div.)
McGinn, P. ...	"	"	Harp, U. ...	Strand Theatre, Hull ...	Army
			Ober, John ...	THE BIOSCOPE ...	Territorials
			Pentelow, Colour-Sergt. A. ...	Chas. Urban Trading Co. ...	Lincolnshire Regt



THE PHOTOPLAY REVIEW & ESSANAY GUIDE

Should be among the files of every theatre. It contains valuable information for exhibitors about everything **ESSANAY**—release dates, synopses, lengths, advertising material issued, reading articles for republication in local papers, programme fillers, etc.

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SWEEDIE,
SLIPPERY SLIM,**

— AND —
SOPHIE.

**FABLES IN SLANG,
SNAKEVILLE,
MUSTANG PETE,**

Comedies and Characters that Speak for Themselves.

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TITLE.	CLASS.	APPROX. LENGTH.	DATE OF RELEASE.
THE CHASM	Drama	1884 ft.	Mon., Oct. 5.
THE BRASH DRUMMER & THE NECTARINE	Fable in Slang	996 ft.	Mon., Oct. 5.
BLOOD WILL TELL	Drama	2670 ft.	Thurs., Oct. 8.
SOPHIE FINDS A HERO	Snakeville Comedy	983 ft.	Thurs., Oct. 8.
THE EPIDEMIC	Tango Melodrama.	997 ft.	Thurs., Oct. 8.
A NIGHT WITH A MILLION	Dramatic Comedy.	996 ft.	Mon., Oct. 12.
BRONCHO BILLY'S PUNISHMENT	Western Drama	989 ft.	Mon., Oct. 12.
TRINKETS OF TRAGEDY	Melodrama	1984 ft.	Thurs., Oct. 15.
SOPHIE GETS STUNG	Snakeville Comedy	1017 ft.	Thurs., Oct. 15.
THE FABLE OF THE GOOD FAIRY	Fable in Slang	1042 ft.	Thurs., Oct. 15.
BRONCHO BILLY AND THE SHERIFF	Western Drama	994 ft.	Mon., Oct. 19.
THE DARING YOUNG PERSON	Drama	984 ft.	Mon., Oct. 19.
NIGHT HAWKS	Detective Drama... ..	1984 ft.	Thurs., Oct. 22.
SLIPPERY SLIM, DIPLOMAT	Snakeville Comedy	984 ft.	Thurs., Oct. 22.
A BOARDING HOUSE SCRAMBLE	Comedy	989 ft.	Thurs., Oct. 22.
SLIPPERY SLIM'S INHERITANCE	Snakeville Comedy	991 ft.	Mon., Oct. 26.
A CLASH OF VIRTUES	Drama	994 ft.	Mon., Oct. 26.
MONEY TALKS	Comedy	994 ft.	Mon., Oct. 26.
THE SEVENTH PRELUDE	Drama	1978 ft.	Thurs., Oct. 29.
THE FABLE OF THE HIGHER EDUCATION.	Fable in Slang	1019 ft.	Thurs., Oct. 29.
THE SQUATTER'S GAL	Western Drama	994 ft.	Thurs., Oct. 29.
BRONCHO BILLY AND THE GAMBLER	Western Drama	994 ft.	Mon., Nov. 2.
SWEEDIE AND THE LORD	Sweedie Comedy	1054 ft.	Mon., Nov. 2.
IN AND OUT	Comic	1000 ft.	Mon., Nov. 2.
A LETTER FROM HOME	Drama	1984 ft.	Thurs., Nov. 5.
SLIPPERY SLIM'S DILEMMA	Snakeville Comedy	1016 ft.	Thurs., Nov. 5.
THE COMING CHAMPION WHO WAS DELAYED	Fable in Slang	1012 ft.	Thurs., Nov. 5.
HER TRIP TO NEW YORK	Drama	1031 ft.	Mon., Nov. 9.
MRS. BILLINGTON'S FIRST CASE	Comedy Drama	994 ft.	Mon., Nov. 9.
BRONCHO BILLY'S FATAL JOKE	Western Drama	1008 ft.	Mon., Nov. 9.
THE MOTOR BUCCANEERS	Melodrama	2030 ft.	Thurs., Nov. 12.
THE BUSY BOY AND THE DROPPERS-IN	Fable in Slang	1008 ft.	Thurs., Nov. 12.
SNAKEVILLE'S HOME GUARD	Snakeville Comedy	995 ft.	Thurs., Nov. 12.
BRONCHO BILLY PUTS ONE OVER	Western Drama	1014 ft.	Mon., Nov. 16.
AT THE FOOT OF THE HILL	Drama	990 ft.	Mon., Nov. 16.
TOPSY TURVEY SWEEDIE	Sweedie Comic	994 ft.	Mon., Nov. 16.
HIS STOLEN FORTUNE	Comedy Drama	1984 ft.	Thurs., Nov. 19.
FABLE OF NAPOLEON AND THE BUMPS	Fable in Slang	998 ft.	Thurs., Nov. 19.
SNAKEVILLE'S NEW WAITRESS	Snakeville Comedy	981 ft.	Thurs., Nov. 19.

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Another very interesting number of the famous Broncho Billy series of adventures, with G. M. Anderson in his original and popular role, assisted by Marguerite Clayton.

Released Monday, November 23rd.

SIX AND TWO-SHEET POSTERS.

About 994 ft.

WATCH ESSANAY'S MAGAZINE DRAMATISATIONS. GREATEST WRITERS' STORIES.

Stopping The Limited.

Adapted from the Munsey Magazines, this is an original comedy-drama that will inject class into any theatre programme. Raphley Holmes, Ruth Stonehouse and Bryant Washburn will appeal as excellent in the leading parts.

Released Monday, November 23rd.

QUAD-CROWN POSTERS.

About 1,019 ft.

ESSANAY'S NEW COMIC SERIES. ONE A WEEK.

Sweedie The Swatter.

This number of the Sweedie Comic Series is unroariously funny. Wallace Beery certainly has found a character that will appeal as funny by everybody. Wise exhibitors must watch this new series on their shows. They are a find.

Released Monday, November 23rd.

QUAD-CROWN POSTERS.

About 994 ft.

A FINE MELODRAMA, FULL OF NOVEL AND EXCITING INTEREST.

A Gentleman of Leisure

A real red blood story of a battle for a girl. A two-part picture play, adapted from the Munsey Magazines, that contains a plot with enough exciting and gripping scenes and situations for a ten-reel photoplay. Essanay surely have given exhibitors a large number of genuinely successful two-reel melodramas, and our best advice to exhibitors regarding this subject is that it is another.

Released Thursday, November 26th.

TWELVE, SIX AND TWO-SHEET POSTERS.

About 1,980 ft.

SLIPPERY SLIM—SOPHIE CLUTTS—MUSTANG PETE.

Slippery Slim and His Tombstone

Everybody laughs at the adventures and misadventures of Slippery Slim, Mustang Pete and Sophie Clutts. They are Essanay's well-known and popular Snakeville comedy characters. This subject is positively one long laugh.

Released Thursday, November 26th.

QUAD-CROWN POSTERS.

About 1,033 ft.

ENTIRELY NEW, NOVEL AND CLEVER. FABLES IN SLANG.

THE FABLE OF THE MANOEUVRES OF JOEL or FATHER'S SECOND TIME ON EARTH.

Any exhibitor who wishes to introduce a new and original style of photoplay to his patrons that will appeal to them as clever in conception has the opportunity in Essanay's Fable of Slang Series. They are different than anything you have heretofore seen, and this subject certainly is a corker. It's a headliner.

Released Thursday, November 26th.

QUAD-CROWN POSTERS.

About 1,068 ft.

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**THE FOLLOWING FILMS ARE NOW
SHOWING IN OUR THEATRE :**

	Length	Ft.	Released.
The Magic Spray	-	510	Nov. 2.
Savona Riviera	-	330	Nov. 2.
THE LOST POCKET BOOK		1,780	Nov. 2.
Bidoní's Trick	-	470	Nov. 5.
Tragedy of the Sea	-	1,078	Nov. 9.
Bloomer, Stableman	-	553	Nov. 9.
Milan	-	350	Nov. 9.
The BELLS of WARNING		1,800	Nov. 12.

**THE DELIVERY OF ALL FILMS IS
GUARANTEED ON RELEASE DATE.**

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22, Denman Street, Piccadilly Circus, W.

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TELEPHONE—REGENT 4132.

THE NEPTUNE FILM COMPANY.

A NEW ALL-BRITISH PRODUCING HOUSE.

Elstree, or that portion of it known as Boreham Wood, within a few minutes' walk of the station and a half-hour's journey on the main



MR. PERCY NASH.

line of the Midland Railway, away from the dust and smoke of the Metropolis, is the home of the latest cinematograph enterprise. There, amidst the most delightful sylvan surroundings, the Neptune Film Company, on an estate comprising some six or seven acres, has erected a model up-to-date factory, complete in every detail. On the invitation of the Directors and Mr. Percy Nash, the producer-in-chief of the company, a number of gentlemen well known in the industry and members of the Press, escorted by Mr. A. Bowler Reed, their Sales Manager, journeyed thither on Thursday last.

The structure is of considerable length, each department leading from one to the other on the most economic principle possible. The studio itself is of lofty dimensions, measuring over 70 ft. in length, is fitted throughout with every modern appliance, and is brilliantly illuminated by means of Westminster arcs to the exclusion of all natural light. Some of the lamps are on movable stands, while others hang from the roof, and can, by means of pulleys, be adjusted to any position required.

One thing particularly noticeable was the rigidity of the sets, half-a-dozen of which can be staged simultaneously. These are built up with "three-ply," thus avoiding the wobbling and fluttering of canvas so frequently seen on the pictures when a door is slammed or a window

shut. Mr. Edward Jones, whose portrait, with his assistants, we here reproduce, is one of the most experienced and skilful scenic artists connected with the industry.

The titling room, and the developing, printing and drying rooms all adjoin, and are also fitted with the latest improvements, Mr. W. Crisp, for so many years associated with Mr. Chas. Urban, being in sole charge of the photographic department; while to secure their entire independence a magnificent generating set by the Lancashire Dynamo Company has been installed.

Innumerable dressing-rooms, offices, and a fine projecting-room complete an establishment the building of which only commenced in March last, is evidently the result of keen observation matured by a ripe experience of many years' standing, the whole reflecting the greatest credit upon the organising ability of Mr. Nash and his associates.

Pending the completion of the studio, it was only natural that the output of the company should have been somewhat restricted, but, taking every advantage of the fine weather, much good work has already been accomplished. In addition to a number of outdoor subjects, from 800 to 1,000 ft. in length, the Neptune Film Com-



MISS MERCY HATTON.

pany have prepared, and, as we announced last week, gave a Trade show of their first big production, "Harbour Lights," at the Shaftesbury Pavilion on Friday, Oct. 2nd. This has been



NEPTUNE FILM.

∴ The Favourite Drama of ∴
HIS MAJESTY KING GEORGE V.

Harbour Lights

(By GEO. R. SIMS and HENRY PETTITT).

Produced by PERCY NASH.

Camera—A. FRENGUELLI.

THE NEPTUNE FILM COMPANY

Beg to announce an Invitation
Exhibition of this Film at

THE SHAFTESBURY PAVILION,
SHAFTESBURY AVENUE, W.,

On Friday, October 2nd, at 11.30 a.m.

Mr. Geo. R. Sims, the principal author, writes to Mr. Nash as follows:—

"12, Clarence Terrace, N.W.,
September 24th, 1914.

MY DEAR NASH,—Compliments and congratulations. I am delighted with your adaptation of 'Harbour Lights.' As a film-play, it should prove of absorbing interest and ought to be a sure money-maker.—Yours faithfully,

GEO. R. SIMS."

General Manager—

PERCY NASH, The Studio, Boreham Wood, Herts.

West End Office—

81, Shaftesbury Avenue, (A. BOWLER REED, Sales Manager).

ALL FILMS ON EASTMAN STOCK.



adapted from Geo. R. Sims' and the late Henry Pettitt's famous play of that title, is 3,000 ft. in length, and features Mr. Gerald Laurence, the leading actor of the company, as Lieut. David Kingsley, R.N., and Miss Daisy Cordell and Miss Mercy Hatton as Lena and Dora.

Report speaks very highly of this production, which will be followed by "Captain Midnight," a nineteenth century highwayman story; "The Victoria Cross," a topical photoplay founded on an incident in the present war; "Enoch Arden," that lovely Tennyson poem (most of the scenes of which have already been taken); and some bright comics. The production of the plays and works of Sir James M. Barrie, all cinema rights in which are reserved to the Neptune Film Company, is unavoidably delayed. "The Admirable

dents which occurred while taking films recently in Cornwall and the Scillies. On one occasion it was desirable that a raft should arrive in a stormy sea, but the weather conditions were so ideal that the producer could not effect even a ripple. Mr. Nash was obliged to proceed without the desired storm, but as the word was given to the operator to commence, mighty waves arose, and the raft was dashed through the breakers in a highly realistic manner. The company was inclined to believe that Father Neptune had intervened on behalf of his namesake, but it was discovered that the waves had been caused by one of His Majesty's gunboats, whose wash had unwittingly contributed to the realism of the scene.

Another instance was in the grounds of a



Crichton" was to be filmed this month, but the approved scenario is not complete, owing to the somewhat hurried departure of Sir James Barrie to America on a diplomatic mission. He is accompanied by Mr. A. E. W. Mason, M.P., and Mr. T. Lennox Gilmour (chairman of directors of the Neptune Film Company).

The guests were very hospitably entertained, and before taking their departure for London were shown an unpretentious little comedy, very brightly played, entitled "Over the Garden Wall," in which Miss Joan Ritz and Mr. Gregory Scott appeared to considerable advantage. It is one that will doubtless find its way in due course into many a regular programme.

That Mr. Nash feels that his venture commences auspiciously is warranted by two inci-

hotel in one of the Scilly islands which Mr. Nash had selected on account of the ideal tropical scenery required for some scenes from "Enoch Arden." When the landlord of the hotel learned the name of the film to be taken he led Mr. Nash outside and showed him a tablet on the wall stating that Lord Tennyson had stayed there while writing "Enoch Arden." Whether or no these instances afford sufficient proof that Mr. Nash is specially favoured by the Fates, a visit to Elstree can leave no manner of doubt that those responsible for the productions of the Neptune Film Company have set before themselves the world's best only as a standard to be achieved, and it is scarcely necessary to add that whatever emanates from this latest all-British source is assured of a hearty welcome.

A CHESHAM CHANGE.

Chesham, Bucks., has proved itself unequal to the task of supporting two picture houses, and this week Messrs. Wilson, Wicks and Gabriel, owners of the

Empire, have closed that house and entered into possession of the new hall that was only opened a few months ago.



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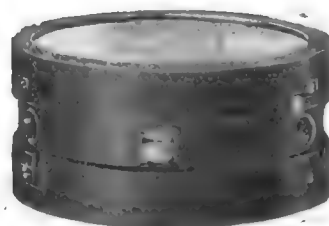


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The cold, draughty weather is upon us, bringing with it the trouble of continual cracked Condenser Glasses caused by the draught.

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"AT THE SIGN OF THE FLYING A"**Lodging for the Night.**

("FLYING A" FILM)

A jilted man, an unscrupulous mountaineer, and the girl, make a trio which sustain sensational interest throughout.

POSTERS: QUAD-CROWN & SIX-SHEET.

Release date, November 19th.

Approx. Length, 986 ft.

The Wheels of Progress.

("FLYING A" FEATURE.)

An absorbing two-reel release, exploiting the all-powerful advances of civilisation. Dramatic interest drifting alternately to the pitiful, and the futile attempts to fight against the twentieth century methods.

POSTERS: QUAD-CROWN, SIX & TWELVE-SHEET.

Release date, November 23rd.

Approx. Length, 1,976 ft.

Thanksgiving Day in Belgian Waters

All profits on sales to go to a relief Fund for distribution to Belgian war sufferers. By arrangement with H. M. Lomas, Esq., F.R.G.S.

Release date, October 26th.

Approx. Length, 300 ft.

A Modern Othello.

("BEAUTY" FILM.)

A vivid portrayal of a man's jealousy carried to the farthest extent, and how tragedy was turned into comedy.

POSTERS: QUAD-CROWN.

Release date, November 19th.

Approx. Length, 990 ft.

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Sole Agents for the American Film Manufacturing Company, Chicago

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ITEMS OF INTEREST.

ANOTHER X.L. EXCLUSIVE.

The latest X.L. Exclusive is a two-reel comedy of uncommon order, a perfect scream, entitled "Oh, What a Night." Though shown to but very few at present, it has already been well booked, one circuit alone taking it for twenty odd halls. Full synopsis will be ready for issue this week, from 58, Dean Street, W.

A YORKSHIRE CHANGE.

A new manager has taken charge of the Town Hall, Brighouse, in the person of Mr. Lord, who formerly occupied the chief position at a picture hall at Farnworth. Mr. Lord goes with good credentials, and no doubt the patrons of the Town Hall will be assured of good programmes and all the comforts which cinema audiences like to have.

AIDING THE FUND.

Three special performances were held, with excellent results, on Friday last, at the Central Cinema, Camberwell, when the entire proceeds were given to the National Relief Fund. The Mayor of Camberwell (Mr. K. Newton Knights) honoured the theatre with his patronage, and a number of other influential gentlemen connected with this populous district were also present.

FOR THE MAILING LIST.

Mr. Joseph S. Carera, of Ceylon and Southern India, informs us that he is opening out a new theatre and desires firms in the Trade to forward usual bulletins and lists, also to note particularly that he is open to purchase religious subjects. Communications must, in the first place, be addressed to Mr. Carera at 3, Manuel Lane, St. Mary's Church, St. Inticorin, South India.

REFUGEES AT A LEICESTER CINEMA.

"The Eye of the Government" makes an exclusive appearance this week at the Silver Street Electric, where Mr. Horace Springett shoulders his managerial duties as energetically as ever. "Eve's Daughter," for the latter end of the week, is another feature of note.—By invitation of Captain H. Worsley, local managing head of the High Street Electric, forty-two recently arrived Belgian refugees—of whom many have found sanctuary in Leicester—attended, free of charge, an afternoon performance at this popular house one day last week, a treat which, to all appearances, they thoroughly appreciated. "George Robey Turns Anarchist" and "The Enemy in Our Midst" are the dominant current features here, while next week Mr. Eric Williams makes his welcome appearance in "The Lifeboat" and "The Charge of the Light Brigade."—A special programme is being prepared by Mr. W. H. B. Emson, proprietor of the Belgrave Cinema, as a special anniversary treat for October 6th. This week, "Won in the Clouds" and "The String of Pearls" are top-liners.—At the Picture House, Granby Street, where all soldiers and sailors in uniform are admitted at half-price, "On His Majesty's Service," just concluded, has been an unqualified success.—Yet another compelling film is "The Great European War," now showing at the commodious Olympia. Here, too, owing to the signal success achieved by "Sixty Years a Queen," during its recent visit to this house, a reappearance has been arranged for the week commencing October 12th.

DOUBLE CROWN DRAWS.

Mr. Joseph Mitchell, of the Crown Palace, Walthamstow, whose special poster was illustrated upon page 1138 of our last issue, informs us that so successful has this one proved, he in continuing the design as a series. The present issue contains within a Union Jack border, the words: "British for Pluck, Crown for Pictures," forming a singularly effective double crown of a topical nature.

POWERFUL EXCLUSIVES PROMISED.

We hear that special arrangements have been made by the Dominion Exclusives Company for a series of powerful subjects during the next few months. Two are already ready for the market, and may be inspected at their offices in Gerrard Street.—"The Wrath of the Gods," a four-reel "Kay-Bee," which illustrates the recent disastrous Japanese eruption, was staged by Mr. Thos. H. Ince, the famous maker of "Gettysburg," and in scale surpasses even that subject, practically the whole of the Kay-Bee staff being employed, in addition to a company of Japanese artistes. An old Japanese legend is interwoven into many remarkably realistic scenes.—"The Death Call," a three-reel, is a modern drama, an interesting feature of which is a realistic application of the notorious "third degree," used by the American police.—Dates will shortly be announced of the London Trade shows. Descriptive booklets and particulars may meanwhile be obtained from the Dominion Exclusives Company upon application to their offices.

A NOBLE EXAMPLE.

It is probably only a natural sequence of events that so enterprising a concern as the Provincial Cinematograph Theatres, Limited, should nobly rise to the occasion during the present crisis. The practical patriotism of the officials and staff is, moreover, shown by the fact that the Chairman, Sir William Bass, Bart., the General Manager, Capt. Aubrey Mears, D.S.O., and over one hundred members of the staff, including Capt. Drewe-Mercer and Capt. N. F. W. Mitchell-Innes, R.F.A., have joined the colours. Fifteen members of the Head Office Staff are included in this number, and each of the provincial theatres has contributed its quota. Sir William Bass, Bart., has joined his old regiment, the 10th Hussars, and Capt. Mears, D.S.O., the Royal Engineers. The company has decided to make an allowance of 10s. per week to the wives of each of the men, and 2s. 6d. for each child, during the length of the war. At the conclusion of the campaign the men will be reinstated. Special performances were recently given at the company's sixteen theatres, and the proceeds were handed to the Prince of Wales' National Relief Fund. The first instalments comprised cheques of £500 to the Buckingham Palace Fund, £50 to the Nottingham Fund, and £15 to the Dublin Fund. The directors have guaranteed to increase their contributions until not less than £1,000 has been subscribed. Almost without exception the employees of the company's London and provincial offices and theatres have voluntarily decided to give a percentage of their salaries to the same fund, and in this way a further £50 per week will be donated during the war. Altogether, it will be seen that both the directors and employees are doing their duty loyally and rendering very practical service to the nation's cause.

THE WARWICK
BIOSCOPE
CHRONICLE

THE UP-TO-DATE WAR-FILM
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DONCASTRIAN ITEMS.

The formal opening of the New Picture House, High Street, Doncaster, took place on Monday afternoon last, when the Mayor (Councillor P. Stirling), declared the beautiful and well-equipped building open, and wished the enterprising company and management every success. The main building opened for race week before the completoin of the café, lounge, and other features, but these have now received the finishing touches, and a large crowd of invited guests took advantage of the interesting ceremony on Monday to view the house in its entirety. A noteworthy feature is the artistic mural scheme of decoration. Wilson Barratt's great play, "The Sign of the Cross," was a brilliant success, which is screened throughout the week, and Mr. Hurst was warmly complimented upon the auspicious beginning he has made.—Mr. Robert Pearson, the manager of the Bijou, announces that soldiers in uniform and members of working-men's clubs will be admitted at half-price till further notice.—Five programmes continue to attract good houses at the Central Hall. The "Kathleen" series are going strong here, and in addition, last week, "An Officer and a Gentleman," "The Black Spot," and Keystone comedies and up-to-date war news made up a good list. "The Missing Clue" and "The Crucible of Fate," this week.—"Justice" and "What the Gods Decree," followed "The Lure of London" as the features at Bentley Coliseum this week.—At the Electric Theatre, Mr. A. Dearden has done well with "The Temple of the Lion" (Kathleen) "Europe in Arms," "Hearts and Swords" (Keystone), and "Gaumont Graphic" and "Pathé Gazette."

ON THE SOUTH-EAST COAST.

The war topical shown at the different houses create considerable interest at Folkestone each of the following theatres screened "German Army Entering Brussels" with good results. "The Bells" attracted large and interested audiences to the Central. "Sons of the Sea" was another popular item.—Mr. B. R. Strother provided an exceptionally strong programme at the Playhouse, which included "A Million in Pearls" and "The Tattoo Mark," with that excellent Vitagraph comedy, "Bunny Buys a Harem." Amongst other films of the moment, "Billeting in England" attracted much attention.—"The Law of His Kind" was an excellent drama at the Electric, whilst "The Fourth Lady" provided the necessary amount of amusement.—In a good many instances the remarkably fine weather has not been a deterrent to business at Ramsgate.—The Queen's has been showing to crowded houses nightly. "A Royal Sin" and "No Finer Death" were acceptable dramas. "Kiss Me Good-Night" and other comedies provoked much laughter. "The Gaumont Graphic," also news slides including royalty, statesmen and generals meet with prolonged applause.—Mr. W. J. Attack, being disappointed with one of his companies, arranged an exceptionally interesting programme of pictures at the Royal Palace Theatre, which included "Nick Winter and the Mysterious Bank," "Climax" and "Scoundrels' Chance," with many amusing comedies.—"Nan, Good for Nothing" and "Mystery of the Laughing Death" were shown evident signs of approval at the King's, the comic element was even better than usual, headed by "Pimple" and the antics of the "Muddleton Fire Brigade," there was an incessant roar of merriment.—Mr. Reg. V. Crow also provided excellent fare at the Royal Victoria Pavilion, the many topicals being a draw, especially "The German Army in Brussels" and "Devastation of Termonde," with a pleasing foil in "The Italian Navy."—The Star Cinema did well with "Mystery of Room 643" and "The Schemers." Digitized by Google

every satisfaction.—At the Cinema, Broadstairs, good audiences were attracted by "Broncho Billy's Great Leap," "Heart of Kathleen" and "Tragedy of the Pepper Box Inn."—The season at Margate still continues, and business is up to the mark. At the Parade Cinema a film of the sands and holiday folk was included in the usual excellent bill-of-fare, which gave much pleasure. "The Day of Days" and "Tragedy of the Pepper Box Inn" were principal features, with "A Suspended Ordeal" as chief mirth provider.—Last Saturday was the termination of Mr. C. W. Ellis' tenancy at the Clifton Cinema, and regret was expressed at his departure; a programme of exceptional merit was provided. "A Soul's Sacrifice," "Mystery of the Laughing Death" and "The Royal Slave" topped the bill. "Mabel's Nerve" was an acceptable comic.—The Lounge, Cliftonville, are recording good houses. "In the Hands of Conspirators" and "Woman Pays the Penalty" went well. "Lucille Love," now nearing completion, sustains interest.

"DAY BILLS" AND COLOUR.

We have been impelled by the arrival of a half double-crown day bill, received from the Bijou Palace, Doncaster, to present our compliments to the proprietors upon a very novel colour scheme. The use of chocolate ink upon a lemon-coloured paper at first seems somewhat startling, yet, from a practical test, we can fully vouch for the efficacy of the scheme, both in full light and in deep shadow. An excellent list of pictures is headed by "Lost in Mid-Ocean," and "topicals" are evidently a great feature of the house. If we may counsel an improvement, the day bill would certainly be better in effect were the types more boldly displayed and the "rules" more judiciously chosen. However, the printer will, no doubt, see to this, and we wish the proprietors of the Bijou every success in their enterprise.

CHANNEL ISLAND NOTES.

Mr. J. Nisbet, junr., of the Rectory Hall, Guernsey, has been engaged by a London film company to proceed to the front to take films of the fighting there. The Rectory Hall is to have first local use of these films as soon as they are released.—So far removed from all the excitement and scenes which remind English people of the events proceeding on the Continent, very little effort has been produced upon the attendances at the various picture houses. For the week ending September 26th, the nightly attendance at St. Julian's Theatre was between 300 and 400. Here, Mr. J. Hindle, the manager, is making himself popular with the patrons, and has the satisfaction of knowing that they thoroughly appreciate the films screened, as frequent and spontaneous applause is accorded each one. Anything of the war whether actual or romantic, is eagerly followed. For instance, the vandalism by Germans in Belgium and "The German Spy Peril" were features of intense interest. Then "The Curse of War" and "From Peace to War" found high favour, being on one night shown together. The sum of £13 9s. 6d. was the half proceeds devoted to local relief funds on one night, when distinguished patronage was accorded. The Warwick topical films are changed twice weekly.—At the Rectory Hall and the People's Picture Palace, where "all picture" programmes are submitted, some excellent films have been shown, including humorous and dramatic subjects. The Eclair Journal series of up-to-date events is exhibited at the first-named place, and Pathé's Gazette at the last named.—The "Sword of Damocles" has been seen at the Opera House, Jersey, whilst at the Alhambra the feature has been "A Gamble in Life." At West's Picture House, "A Man Saw" is the most prominent.

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Featuring "The Thanhouser Twins."

Code Word: "Fate."



Released November 5th.

App. length 2,022 feet.

Alice lost sight of her sister Bessie, after she had eloped with the life-saver. No trace of the missing girl was found until fate brought her daughter beneath Alice and her husband's notice. The wonderful resemblance the child bore to Alice's daughter was so remarkable, they could not tell which was which when apart, and it was responsible for a strange mix-up. Everything was cleared up satisfactorily in the end.

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The Decoy.—A Fine Princess Drama. Released November 2nd
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'TWEEN DON AND TRENT.

A happy idea marked the reopening of the Temperance Hall, Epworth, Lincs., when the proceeds of the first performance were devoted to the National Relief Fund. Mr. J. Lovelace, of the Palace de Luxe, Crowle, has taken the hall, and the proceeds amounted to £10. A very notable improvement has been effected by complete renovation of the cosy hall, and the provision of new seating. Bi-weekly exhibitions will be the rule under the new regime.—At Mr. Lovelace's Palace, Crowle, a recent benefit, for a similar worthy object, resulted in the sum of £10 10s. 9d. being handed over to the local fund. Extra attractions were provided, and greatly appreciated by a very large audience.

ILLUSTRATIVE AND INTERESTING.

The latest catalogue, a very handsome production, issued by the old established firm of Robert Rigby, of London and Birmingham, contains much that is of interest to all who deal in supplies for the cinema theatre. A number of exceedingly effective illustrations, printed upon art paper, give a conception of the substantial nature and value of the various "lines," these ranging from the "Premier" model projectors and cameras to tripods and such matters as check boxes or patent lighting appliances. The variety of the firm's productions may be gauged, that they run from fireproof operating boxes to natty film menders, and the catalogue forms, indeed, a valuable guide to the work of the house. We might mention that Messrs. Rigby have supplied special fittings and storage appliances to many of the leading firms in the Trade. As pointed out in the catalogue, the firm are at all times willing to carry out any requirements for the fitting up of laboratories and dark rooms, while their productions upon the camera side are well known to a large number of highly satisfied users. A line to the works at Little James Street, W.C., or to the New John Street Metal Works, Birmingham, will suffice to procure all information, or catalogues as mentioned above.

FIELD GLASSES FOR THE FRONT.

Field Marshal Lord Roberts has recently written to the Belgian Minister, Count de Lalaing, as follows:—"The response to my appeal (for field glasses for the troops at the front) has been very generous. I feel sure that I am interpreting the wishes of many owners of the glasses in offering 300 pairs to the Belgian Army as a slight token of the admiration entertained for its gallantry by the sportsmen of England."—The offer has been gratefully accepted by the Belgian Minister, who has informed His Majesty King Albert of the valuable offer. In a further letter Lord Roberts points out that each glass bears the initials "N.S.L." and a registered number, and requests that the glasses be returned after the war, "as souvenirs of an historic struggle," and so to be returned to the owners.—The demand for field glasses from all branches of the British Army continues to be in excess of the supply, and Lord Roberts urges that everyone who possesses glasses and has not already forwarded them, should do so at the earliest possible moment to the Secretary, National Service League, 72, Victoria Street, S.W. The popular Field Marshal will be pleased to forward a personal letter of thanks to all those who, in this way, contribute to the welfare of our gallant soldiers. Those who do not possess glasses can very materially assist by sending cheques to the above address. All money received will be devoted to this most worthy and useful cause.

AROUND NEWPORT AND DISTRICT.

Our representative for the Newport (Mon.) district informs us that Mr. J. W. Wiffen, of the Olympia, is doing splendid business. "The Sign of the Cross" was recently featured, and record business done. This hall gives remarkable value to its patrons, and is always full in the evenings.—The Coliseum, under the management of Mr. Gwynne, progresses well. Projection is a very strong point here, while the music is also excellent.—At the Scala, with Mr. Lloyd in charge, the "one-day programmes" are bringing good business.—The Abertillery Hall (Mr. Tilney) opened on Sunday last, and gave the whole of the proceeds to the Relief Fund.—It is interesting to note that the Newport Authorities will allow any hall to open here on Sunday, but only on condition that the *whole* of the takings be handed over in aid of charities, without any deduction whatsoever.—The splendid example of the Aberdare Cinema might well be copied by other halls. Last week they gave the whole of their takings for the entire week to the Prince of Wales' National Fund.—The Electric Theatre reports very good business. Although the smallest hall in Newport, it is remarkably well situated, and receives its full share of local patronage.—The Chepstow Cinema is also going well with the two shows a day, the second beginning at eight o'clock, and one morning matinee. All that can be desired in the way of amusement is thus ably provided for residents of this historic place.

RESENTMENT AT BRADFORD.

Strong resentment is felt in Bradford in regard to the action of some well-known firms in London in demanding that they shall be paid cash before goods are sent. Many of the Bradford people feel pretty keenly that this treatment which is being meted out to them is entirely uncalled for, because previously they have always paid their accounts to time, and goods sent at the present time would be paid for on delivery. It is understood that the action of the London firms has been taken by reason of the effect of the moratorium, and they are anxious not to supply goods to any firm which is likely to be behind hand with their payments. If the provincial hirers are compelled to pay for their goods before they receive them it is felt that exhibitors also ought to be made to pay cash. These latter people are in a rather more favourable position than the hirers, in one sense, because they have their films showing a whole week, and have a whole week's receipts in hand before they are requested to pay their accounts. The film hirer, on the other hand, hires or purchases his films, and has to pay for them straightaway, taking the risk upon himself as to whether the exhibitors with whom he does business will pay promptly. There is a feeling in the Trade that if hirers are compelled, through the action of London firms, to adopt prepayment, the exhibitors ought to back up the hirers by paying cash promptly at the beginning of each week for their films. This seems to be perfectly reasonable, because it is well known that some exhibitors do not at all abide by the terms of their contracts, but delay payment for very long periods, causing much inconvenience to hirers. Again, from indications received on all hands, there is only a slight (if any) falling-off in the size of the audiences at picture halls, and, therefore, there appears to be no reason whatever why, if prepayment becomes general for hirers, exhibitors should not pay prompt cash for their original from



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NEXT WEEK IN THE PROVINCES.

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Approx. 1,081 ft.

A delightful fairy tale, with scenes of sylvan beauty, and an Irish village of the olden times. The blind fiddler, happy and void of care, charms the fairies with his playing, so that they grant his wish and restore his sight; but, disillusioned by the cruelty of visual life, he craves for the restoration of his darkness and his dreams.

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Released Thursday Nov. 19th.

Approx. 1,039 ft.

A millionaire and his less wealthy chum change identities, with most amusing results.

QUAD-CROWN POSTERS.

BUSTER

AND HIS GOAT.

(From the famous cartoons of Buster Brown).

(COMEDY.)

Released Nov. 19th. Approx. 596 ft.

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THE ADVENTURE OF THE COUNTERFEIT MONEY.

(COMEDY.)

Released Nov. 16th. Approx. 1,020 ft.

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SOMETHING TO A-DOOR.

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PICTURES IN IRELAND.

By "PADDY."

PROVINCIAL.

It gives me pleasure to be able to state that Mr. Robert A. McCourt, the popular manager of the Park Street house, Dundalk, recently had a special matinée, under the patronage of Sir Henry Bellingham, in aid of the Prince of Wales' War Fund. The performance was well attended, and a goodly sum raised. Last week the star attraction was "Old St. Paul's." The terrors of the great plague were portrayed with a wonderfulness which was weird and uncanny, and packed houses resulted from this booking. Other films on the programme were "The Hand That Condemns," a three-reeler, and "The Veteran" on Thursday, Friday, and Saturday. Mr. A. C. Fogerty, of the Theatre Royal, Limerick, always gives a good selection of films at his variety programmes, and some recent ones were "A Leaf From the Past" (Lubin), an Imp film, entitled "Vengeance," and "The Honour of the Law" an American Biograph production. Good houses rule here.

Business in the Cork picture houses has been good, and, generally speaking, there has not been much to complain of in the way of attendances. At the Assembly Rooms Picturedrome, Mr. Alex McEwan had, as usual, an excellent programme on view. Topicals dealing with the actual fighting at the front have been specially shown and much appreciated. Other star films included a two-part drama, "Within the Lion's Reach," "A Sister's Love," and "The Live Wire." Mr. McEwan continues to include at least one educational or travel film in the programme. Last week he had "The Prairie Dog" and "A Halt in the Jungle."—At the Imperial the *piece de resistance* recently was "The Chinese Death Thorn," a Ruffell's exclusive. This film was replete with startling situations well worked up, and constituted a fine "magnet" for this popular house in Georges' Street. "A Fatal Likeness" was another film which came in for a good deal of attention.—At the Coliseum, Mr. Tighe had a programme on view which pleased everybody. The comedy and dramatic films were well chosen and carefully varied, thus giving the right mixture for a pleasant time. Some of the films deserving of mention were "A Leaf From the Past" (Lubin), "Ribbons and Boxing Gloves," and "The Mystery of Room 647." It might be mentioned in passing that this theatre was designed by Mr. Tom Houston, of Kingscourt, Wellington Place, Belfast, one of the cleverest architects in the North, and, moreover, he has been responsible for the designs of many theatres scattered throughout Ireland.

DUBLIN.

The thanks of the Dublin Sea Scouts go to Mr. McEvoy, of the Masterpiece Picture Theatre, for his most generous invitation to witness a most interesting programme and hear a lecture on "Our Navy," given with gripping effect by Mr. Warner. The boys were very much pleased with the event, and the appearance on the screen of "Welcome, Dublin Sea Scouts" was the signal for an outburst of cheering from the audience. While writing of the Masterpiece, I might mention that Mr. Cathal McGarvey, for a long time manager of the Phoenix Picture Palace, has left there, and joined up with Mr. McEvoy, of the Masterpiece, as manager. I wish Mr. McGarvey, who is a very old friend of mine, the best of luck in his new sphere.

The Theatre Royal, Dublin, has been going in for picture matinées quite a lot lately, and last week the films on view were Clare and Bamberger's "Cinema College." A special matinée in aid of the Prince of Wales' Fund was held on Saturday.—Mr. Sparling, of the Bohemian, has had four men with stained faces and hands, dressed in green, red, yellow, and white, parading the streets as an advertisement of the film "Togoland, Another Red Spot on the Map," which he screened to appreciative houses last week.

TRADE AND GENERAL.

Mr. Whitten, of the General Film Supply, informs me that both he and Mr. Ashton are literally up to their necks in work—both night and day—trying to keep up to the phenomenal demand for copies of the war cartoons issued by this firm. The first I have already alluded to in these notes—namely, "Sons of John Bull," which has already had a pronounced success in Dublin and elsewhere. The next is to be released on October 22nd, and is entitled "Britannia's Message." The film opens with Britannia drawing aside some curtains and revealing a German spy. Interesting scenes include an outside view of hundreds of young fellows besieging a recruiting office, a view of the Rugby Volunteers drilling at Lansdowne Road, Dublin, and a view of troops leaving for camp. At the end there is a tableau of the flags of all nations and a verse of patriotic poetry. All of these films are being handled by the Cosmopolitan Film Company, London, and will not exceed 100 to 200 ft. in length, thus making them an extremely handy length for the exhibitor. Ordinary business is also pretty brisk with the General Film Supply.



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LONDON NOTES.

A LETTER FROM PARIS.

BY JOHN CHER.

I have just received a most charming letter from Miss Eileen Cassière, the plucky English girl who, when Paris was threatened by the Germans, gallantly continued to serve out tickets from the little box-office of Mr. A. H. Kaffenburgh's American Theatre on the Boulevard de Clichy.

"You cannot imagine," Miss Cassière writes, "how glad I am when our copy of *THE BIOSCOPE* arrives. It cheers me when I read your paper and see that business is as usual in dear old England. O, la la! How Paris has changed since the war! I do so wish people here would look on the bright side of things. It's really dreadful to see the expressions of grief on the faces of some of the men and women who come here. However, we do our best to buck them up, and, what with bustling open-air pictures and gay music, I think we succeed in making them forget all about this awful war for a few hours at any rate. There was great excitement here the other night. Two wounded Belgian soldiers came to the hall, and Mr. Kaffenburgh gave them a box. Someone in the audience recognised them, and shouted "*Vive la Belgique!*" Then everybody cheered and clapped till I thought the roof would come off. The brave boys were quite shy, and I'm sure they were glad when the outburst subsided. I do hope the war will soon be over," concludes Miss Cassière, "for although I keep smiling all the time, I'd rather be in Peckham than Montmartre, because Montmore is so sad."

Whilst at the West-end Cinema I heard "Puppen" played by the orchestra whilst "Bunny Buys a Hat for His Bride" was screened. "Puppen," a catchy tune from "The Cinema Star," is probably being sung by the German troops. Hearing it at the West-end Cinema carried me back to the evening I spent at the Asta Nielsen Picture Theatre at Dusseldorf, just about three

weeks before the war broke out. I asked the manager of the place how business was at Dusseldorf. He replied that it was not very good this year. "But next year," he added, "we are going to have a great International Exhibition, and thousands of people will come here from all over the world." I hope his prophecy will come true, and that "thousands will visit Dusseldorf." But I don't think the "visitors" will be drawn from all parts of the world.

I looked in at the Palace Theatre last Wednesday to see Cherry Kearton's war pictures. And well worth going to see they were, too. The *Warwick Chronicle* is one of the smartest animated journals in England. Alfred Butt knows a good thing when he sees it, and that is why he secured the exclusive rights of Mr. Kearton's "special war service." "The Passing Show" is an exceptionally bright and clever revue, and I advise all readers of *THE BIOSCOPE* who are feeling "down in the dumps" to visit the Palace.

I see that my friend, Mr. Walter de Marney, is presenting a series of war pictures at the Philharmonic Hall, Great Portland Street. Most of the films, I understand, were taken in Belgium. Mr. de Marney should have some very interesting remarks to make. He knows Belgium and the Belgian people well. In fact, if I am not mistaken, he was showing hunt pictures in Brussels when war was declared.

Managers would do well to instruct their pianists and conductors to refrain from playing "God Save the King" until the conclusion of the performance. Surely the National Anthem need not be rendered every time a picture of the King appears on the screen. I mention this because I think it is unnecessary that patriotic Englishmen should be brought to their feet just because a pianist is incapable of playing something equally as appropriate as "God Save the King."

CAPTURES BY FILM CENTRE.

Messrs. R. Prieur and Co., Limited, have made another important capture in securing the agency for Ramo films. The first feature to be released by this enterprising firm is a very fine subject, entitled "Fangs of Hate." Messrs. Prieur are also expecting to receive shortly a magnificent feature, entitled "The War of Wars, or The Franco-German Invasion of 1914," by the same company. The film includes scenes taken on the actual field of battle, and were filmed by a special camera man at Nancy. The

story is strong and forceful, and the films of magnificent quality, for which Ramo subjects have gained a reputation. Messrs. Prieur and Co., Limited have also just secured the agency of a new all-British series of trick subjects, which will be released under the title of "Humpti-Dumpti Films." The first release is down for December 7th, and is entitled "The Humpti-Dumpti Circus." Length, 500 ft. approx. The subject is quite original and the scenes are distinctly amusing throughout.



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Rel. Sept. 7th.

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'Phones Royal 4640 & 4641.
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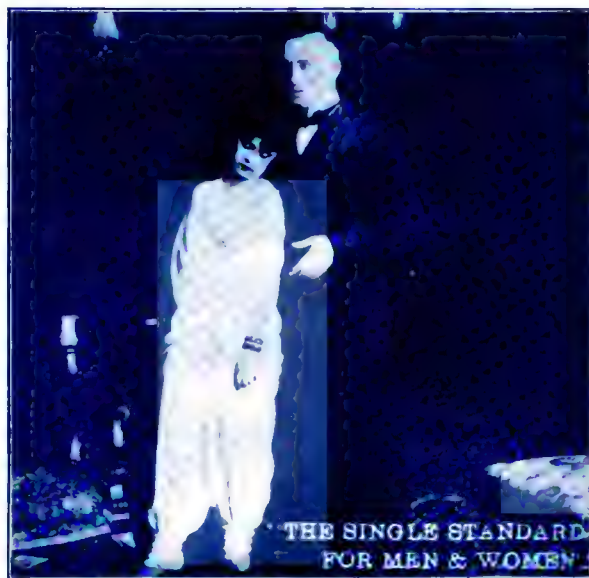
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Sunderland and Wearside Sidelights.

(By OUR OWN CORRESPONDENT.)

Much to the intense gratification and surprise of most local managers, business last week proved really good, all things considering. What accounted for the improved attendances it is difficult to say. Probably a variety of elements. Unfortunately, however, the general prospects are still far from encouraging, particularly in the mining districts, which are being seriously depleted of the younger men, who are joining the colours by the hundred every day. Undoubtedly the fact that so many of them have only been getting a day or two's work a week at the collieries is having its effect upon recruiting, though it is also fair to admit that a goodly proportion of these miners have been honestly struck by the war craze, and would have offered their services to the country even had trade been brisk.

Few halls have risen better to the occasion than the Palace in High Street, West, but this is only characteristic of Messrs. Hamilton, who always "aim to strike 12," and seldom miss. Ever since the war started they have been absolutely up-to-date, scoring splendidly, and most certainly they did so last week, when they unreeled a long film of local war scenes, the pictures having been specially taken by Mr. Montague Franklin, the firm's film expert and reviewer. Upon it were seen the local recruits drilling in the Garrison Field, the Boy Scouts' Church Parade, which Sir R. Baden-Powell had promised to attend, and other events in the district. It was an absolute "scoop," while it was not only almost faultless, the portraiture being especially good, but just the sort of film that fetches in the people, and this it never failed to do all the week. Mr. Franklin, my congratulations!

"Destinies Fulfilled," the Weardale Company's exclusive, was shown in its fifth hall in Sunderland last week.

One always finds Mr. Fred. Hudspeth at business; he must have few relations—but his reward is in seeing the Theatre de Luxe sustaining itself as few places in Sunderland have done. The audiences were large and appreciative when "Won in the Clouds" was being screened last week-end, when he also showed some events connected with the local mobilisation, whilst this week, "A Dungeon of Despatch" seemed likely to prove a splendid draw. Mr. Hudspeth is rather proud of the fact that one of his staff, James Roberts, attached to the 1st Rifle Brigade, has been promoted to a full sergeant, "for bravery on the field of battle." Roberts is, I am glad to hear, in good health, and still fighting.

"Waterloo" was screened at Messrs. Black's Bridge End Palace, and, as I expected, drew splendidly, for it is really a wonderfully realistic film, and at the moment might almost be ranked as a topical. I know Mr. Robertson was delighted to have it, and he needed no one to tell him how to make the most of it. It was screened to "effects," and ably lectured upon by Mr. Fred. Svdnev, late of the Grand, Byker, and Gateshead, who has just been appointed to the Bridge End Palace. In Miss Wilkinson, too, the hall possesses a pianist of high ability, who is well worth a word of praise.

Another appointment at Monkwearmouth that I

must not omit is the advent of Mr. Harry H. Tindle to the Wheat Sheaf, where he succeeds Mr. Hilton Fox. For some considerable time Mr. Tindle has been in Edinburgh at the Albert Hall and the Cinema House, where he has doubtless gained much experience that he will find ample scope for at the Wheat Sheaf, where last week he showed "A Royal Conspiracy" and "Victoria Cross."

At Jarrow, the Kino is doing excellently under Mr. Percy Dawson's management.

From the Edrington district I hear that one of the several halls there has been closed down.

Fortunately, largely through having secured some Government orders, Boldon Colliery is keeping fairly busy, and this has been most pleasingly reflected in the attendances at the Star Hall, owned by Mr. T. Waunes, and managed by Mr. Fred. Alexander. Last week their "star lines" were "Yaqui's Revenge" and "The Trapper's Mistake."

Though rather gruesome as titles, "A Deal with the Devil" and "From the Jaws of Death," these films accounted, so Mr. H. Lavenu tells me, for most satisfactory returns at the South Hylton Palace, which is certainly supplying a need in this growing township.

The North-Eastern Film Service, Sunderland, has, I understand, acquired northern rights for the following, amongst other, really good "features":—"The Glow-worm," "Me an' Bill," "Should Parents Interfere?" "Saints and Their Sorrows," "Traffic in Souls," and "The Vendetta."

Visitors to the King's Picture House at South Shields found they had struck a really enjoyable entertainment. The pictures were all of a very high order, including the Vitagraph's famous "Lost in Mid-Ocean," which, by the way, provided Mr. Herbert H. Cullum, the new lecturer, with a splendid opportunity of showing his worth. Until a few days ago Mr. Cullum was lecturer at Messrs. Black's Bridge End Palace, at Sunderland, where he was very popular. "Child of My Heart" reigned supreme later in the week. At the Ocean Road Picture House, "The Naked Truth," "Drifting Hearts" and "A Lesson for Men" were the leading lines on first-class programmes. Music at the Picture House is always a great feature, whilst the lady patrons on an afternoon are very partial to the teas which are served free in the stalls. There were good audiences nearly all the week at the High Shields Palace Theatre, where the programmes are always admirably chosen. Amongst the pictures shown, and well worth mentioning, were "A Song in the Dark," "In the Days of Youth," "The Imposter" and "The Whirlpool of the War." The Chichester starred with "The Secret Code Word," "The Dream Ship," "A Suspended Ordeal," "Memories that Haunt" and "A Soul Astray," while the Grand Electric, in Ocean Road, ran "Class-mates," "The Great Poison Mystery" and several good war films.

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WORLD OF FINANCE.

The following information has been specially compiled for **THE BIOSCOPE**, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

SUNDAY OPENING IN MIDDLESEX.

Further prosecutions under the Cinematograph Act, instituted by the Middlesex County Council in pursuance of their policy against Sunday opening, were heard at Highgate last week. The defendants were the Princes Electric Theatres, Limited, and they were summoned in respect of the opening of the Premier Electric Theatre, Harringay, on six Sundays. Additional interest was centred in the proceedings as two of the dates on which the cinema was opened were in August, and the proceeds were devoted to the recently inaugurated Middlesex Cinema War Fund. When the summonses were issued, similar process was asked against a Finchley picture palace, but it was understood they had not been served, and therefore the Harringay Theatre were the only defendants. Mr. A. Humphrey Williams, instructed by Messrs. Alf. Harris and Co., solicitors to the Cinematograph Exhibitors' Association, appeared for the defence, and Mr. F. J. Wrottesley represented the Middlesex County Council.

In opening the proceedings, counsel for the prosecution explained that the proceedings were under the condition governing the granting of the licences, which said that the cinemas should not be opened on Sundays. He pointed out that the Cinematograph Act gave licensing authorities powers to grant licences on such terms and conditions and restrictions as the County Council might determine, and he contended that they were within their rights in imposing the conditions.

Replying to an observation by a magistrate, Mr. Wrottesley said the County Council had received no notice of appeal in the other prosecutions for similar offences in other parts of the county. The defendants, he understood, relies on the contention that non-inflammable films were used and therefore do not come within the Act. "If that argument holds good," added counsel, "the whole Act will be rendered void. There are a number of other matters dealt with in the regulations of the Act, and according to my learned friend's argument if they use 'non-flams' they need not conform to any of those regulations."

The Magistrate: They have not appealed?

Mr. Williams (defending): We have never had a case "on all fours" with this.

Evidence was then given by police officers who visited the theatre on the dates in question. All of them agreed that Mr. West, the manager, said the films were "non-flam," and that their requests for a piece of the films were declined, being informed that they were hired and therefore it was not within the power of Mr. West to damage the film by cutting it.

Mr. Williams, for the defence, submitted he had no case to answer. The Cinematograph Act expressly used the words "inflammable films," and he argued it was quite open for an exhibitor to use "non-flams" and not require a licence. "Such in fact," said counsel, "was being done all over the country."

A magistrate pointed out that the Act stated it was a measure for "procuring safety at cinematograph and other similar exhibitions," and asked how the defendants got over the word "similar."

Mr. Williams said it was not for him to suggest what the Act meant, but he should say it referred

to "singing pictures" or a film accompanied by recitation. An exhibition of "non-flams," argued Mr. Williams, was as much outside the contemplation of the Act as an entertainment of performing fleas.

In answer to the Chairman of the Bench, counsel for the defence said he relied upon his legal argument as a defence, and if it was decided against him of course, he should have to plead guilty to opening.

Having deliberated in private, the Bench held that the licence had been contravened, and intimated that even if the defence had relied upon the contention that "non-flams" had been used they would still have held it to be an offence.

Mr. F. R. Goodwin then gave evidence as to the working of the Middlesex Cinema War Fund, and

Mr. Wrottesley intimated that if the Bench were satisfied that no profits were made by the management, the County Council had no desire to press the summonses relating to the dates when the theatre was opened for the Fund.

The Bench fined the defendants 20s. for the first summons, and 5s. on each of the other five summonses, and allowed 10 guineas costs.

Notice of appeal was given.

Bankruptcy.

The first meeting of the creditors of Leon Wood, bioscope operator, late an exhibitor of cinematograph entertainments, 40, Eden Street, late Pictureland, Garnet Street, Saltburn, Yorks., was held last week at the Official Receiver's Office, Court Chambers, Albert Road, Middlesbrough, when the statement of affairs submitted showed liabilities amounting to £68 15s. 10d. and no assets except £10 deposited to pay the costs of the petition. The debtor attributed his failure to lack of capital and the opposition of another picture hall at Saltburn-by-the-Sea. He could not pay for the hire of films and the owner sued for payment. No resolutions were passed at the meeting and the estate remains in the hands of the Official Receiver for winding-up.

Receiverships.

SHOEBURYNESS PALACE THEATRE COMPANY, LIMITED.—A notice of the appointment of J. C. Bruford, of Broad Street House, E.C., as receiver and manager, on August 31st, under powers contained in charge dated February 13, 1914, filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

KINO (SOUTH SHIELDS), LIMITED.—A notice of the appointment of R. Wallace, of 42, Mosley Street, Newcastle-on-Tyne, as receiver, on August 29, 1914, under powers contained in mortgage dated August 27, 1913.

MOORLANDS PICTURE PALACE COMPANY (BURSLEM), LIMITED.—A notice of the appointment of W. Tippling, of Moreton Park Road, Tunstall, as receiver, on June 18th, under powers contained in second mortgage or "C" debenture, dated January 31, 1914, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

STAR PICTURE PALACE (GRAVELLEY HILL), LIMITED.—A notice of the appointment of N. C. Gilbert, of Colmore Chambers, 1, Newhall Street, Birmingham, as receiver, on August 25th, under powers contained

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Mortgages and Charges.

ASSOCIATED PROVINCIAL PICTURE HOUSE, LIMITED.—Charge on land with messuages, etc., thereon, in Stafford Street and Park Street, Willenhall, Staffs., dated April 21, 1914, to secure £1,000. Holder: Mrs. E. Bailey, Wolverhampton Street, Willenhall. (Registered August 29th, pursuant to Order of Court.)

BURSLEM COLISEUM, LIMITED.—Particulars of £4,000 debentures, created August 27, 1914, and secured by trust deed of even date filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, including uncalled capital and land at Burslem, with premises thereon, known as the Burslem Coliseum. Trustees: G. S. Brown, Oakendean, Cowfold, Sussex.

ECCLESALL AND ENDCLIFFE PICTURE PALACE, LIMITED.—Mortgage or charge on leasehold land and buildings in Ecclesall Road, Sheffield, dated September 3, 1914, to secure all moneys due, or to become due, from the company to Williams Deacons Bank, Limited.

IRISH EMPIRE PALACES, LIMITED.—Deposit on September 5, 1914, of deeds of premises in Dundalk, Lurgan, Armagh, Portadown and Newry, to secure all moneys due, or to become due, from the company to the Bank of Ireland.

HARTLEY CINEMAS, LIMITED.—A memorandum of satisfaction in full on April 27, 1914, of mortgage dated September 26, securing £2,000, has been filed.

CHESTER-LE-STREET THEATRE, LIMITED.—Mortgage, dated September 7, 1914, to secure £556 14s. 8d. charged on the Empire Theatre, Chester-le-Street, Co. Durham. Holders: South Shields Royal Permanent Building Society, 20, Fowler Street, South Shields.

KNOWLE PICTURE HOUSE, LIMITED.—Transfer of mortgage on Knowle Picture House, 109 and 111, Wells Road, Bristol, dated August 7, 1914, to secure all moneys due, or to become due from the company to Lloyd's Bank, Limited, 71, Lombard Street, E.C., not exceeding £3,200.

EUROPEAN EXCLUSIVES, LIMITED.—Issue on September 11, 1914, of £200 debentures, part of a series of which particulars have already been filed.

CINEMA (CHESTERFIELD), LIMITED.—Particulars of £300 debentures, created July 28, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital and leasehold property at Chesterfield. No trustees.

KESWICK ALHAMBRA THEATRE COMPANY, LIMITED.—Issue on September 7, 1914, of £1,300 debentures, part of a series of which particulars have already been filed.

BOHEMIA CINEMA AND GARDENS, LIMITED.—Issue on September 8, 1914, of £500 debentures, part of a series of which particulars have already been filed.

EAST HAM BROADWAY CINEMA COMPANY, LIMITED.—Legal mortgage on freehold land in East Ham, dated August 19, 1914, to secure all moneys due or to become due from the company to London and South Western Bank, Limited, 170, Fenchurch Street, E.C.

LINCOLN PICTURE HOUSE, LIMITED.—Mortgage dated August 15, 1914, to secure £8,500, charged on land, premises and machinery, etc., in High Street, and Much Lane, Lincoln. Holder: A. Cohn, 1, Derby Road, Nottingham.

RISCA PALACE COMPANY, LIMITED.—Second mortgage dated August 27, 1914, to secure £286 17s. 1d., charged on theatre and two shops at Risca, Mon. Holder: T. F. Howell, 17, Wellfield Place, Cardiff.

EXETER CINEMATOGRAF COMPANY, LIMITED.—Mortgage on 248, High Street, The Poltimore Inn, and 168 and 169, Sidwell Street, Exeter, dated August 17, 1914 (supplemental to mortgage dated July 8, 1912, to secure all moneys due or to become due from the company to Lloyds Bank, Limited, not exceeding £4,500).

GRAVESEND GEM THEATRE COMPANY, LIMITED.—Mortgage on freehold properties in Gravesend, comprising site at Gravesend Gem Theatre and approaches, dated August 22, 1914, to secure all moneys due or to become due from the company to London City and Midland Bank, Limited, 5, Threadneedle Street, E.C.

AMALGAMATED CINEMATOGRAF THEATRES, LIMITED.—Demise and two land registry charges on various properties in Oxford Street, W., High Road, Baltham, and North End, Croydon, all dated July 27, 1914 (as collateral security to a series of debentures), to secure £5,000. Holder: C. Russell, 18, Fleet Street, E.C.

NATIONAL ELECTRIC THEATRES, LIMITED.—Mortgage dated August 21, 1914, to secure £1,000, charged on certain land and buildings in Wharf Street, Sowerby Bridge. Holder: Mrs. H. L. Wood, 6, Moorlands View, Halifax.

EC-KO FILM COMPANY, LIMITED.—Issue on February, 1914, of £250 debentures, part of a series of which particulars have already been filed. (Notified August 25, 1914.)

PROVINCIAL CINEMATOGRAF THEATRES, LIMITED.—Deposit on August 20, 1914, of deeds of property known as Stoneydelph, Tamworth, Warwick, to secure all moneys due or to become due from the company to Lloyds Bank, Limited, 16, St. James Street, S.W., not exceeding £3,000.

WEST'S PICTURE PLAYHOUSE (1912), LIMITED.—Three debentures dated August 31, 1914, to secure £500, £2,000 and £5,000 respectively, charged on company's undertaking and property, present and future, including uncalled capital. Holders: H. Bertram and Co., Limited, 12, Upper Thames Street, E.C.; T. J. West, 58, Dean Street, Soho, W., and A. E. Hubsch and Co., Limited, 20A, Charing Cross Road, W.C.

BUNTON PICTURE HOUSE, LIMITED.—Mortgage dated September 2, 1914, to secure £3,500, charged on the Victoria Arcade, Spring Gardens, Buxton, Derby. Holders: H. G. Michelmores, Newton Abbots, and H. Mann, 24, Cornhill, E.C.

LLANDUDNO CINEMA COMPANY, LIMITED.—Further charge on leasehold land and buildings in Mostyn Street, Llandudno, dated August 21, 1914, to secure all moneys due or to become due from the company to London City and Midland Bank, Limited, 5, Threadneedle Street, E.C., not exceeding £1,500.

ABERCYNON PALACE, LIMITED.—Mortgage dated August 24, 1914, to secure £500, charged on the Abercynon Palace, Margaret Street, Abercynon. Holder: F. Brockington, 27, Court-y-Vil Road, Penarth.

UNITED ELECTRIC THEATRES, LIMITED.—Deposit on August 11, 1914, of deeds of electric theatre properties in Bolton, Salford, London, West Bromwich and Wallgate and certain mortgages to secure all moneys due or to become due from company to National Provincial Bank of England, Limited.

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scent, matches, cigarettes and other articles suitable for distribution from automatic machines, to enter into contracts with proprietors and lessees of picture palaces, theatres, music-halls and places of entertainment for the installation of automatic machines, to manufacture machines, etc., and to adopt an agreement with A. E. Chine and W. S. Luton. Private company. The first directors are: A. E. Chine, 2a, Caulfield Road, High Street, East Ham; and W. S. Luton, 220, High Street North, East Ham. Qualification £200. Registered office: 17, Shaftesbury Avenue, W.

RURAL ENTERTAINMENTS, LIMITED. (136,951.)—This company was registered on July 11th, with a capital of £1,000 in £1 shares, to carry on the business of proprietors, lessees and occupiers of theatres, music-halls, dancing halls, concert rooms and other public or private places of entertainment, producers of dramatic, cinematograph, musical and other performance, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: H. T. Harrison, 11, Victoria Street, S.W.; W. Riggs; and T. S. Jones. Solicitor: H. P'Anson Jones, 62, London Wall, E.C.

TRANS-HIMALAYAN FILM COMPANY, LIMITED. (136,972.)—This company was registered on July 13th, with a capital of £20,000 in £1 shares, to enter into a contract for the purchase of certain scenarios for production in cinematograph pictures for £8,500; to manufacture and produce films and photo plays dealing with Oriental life, and to adopt an agreement with Niranjan Pal and F. M. Thornton. Minimum cash subscription seven shares. The number of directors is not to be less than two nor more than four. The first are F. M. Thornton and Niranjan Pal (both permanent). Col. A. H. Gleadowe-Newcomen will join the board after allotment. The London and Provincial Underwriting Corporation, Limited, have the right to appoint a director within seven days of the date of the company proceeding to allotment. Qualification (except first directors) £100. Remuneration £150 each per annum. Registered office: 62, King William Street, E.C.

PALACE (ARBROATH), LIMITED. (9,201.)—This company was registered in Edinburgh on July 14th, with a capital of £5,000 in 10,000 ordinary shares of 5s. each, and 1,000 10 per cent. preference shares of £1 each, to carry on the business of public entertainers at The Palace, Arbroath. The first directors (to number not less than two nor more than five) are: G. F. Bisset Smith, 16, West Thomas Road, Edinburgh; G. S. Melvin; and A. Dean, James Street, Arbroath. Qualification £100. Registered office: 144, St. Vincent Street, Glasgow.

COUNTIES CINEMA (PATRICROFT), LIMITED. (136,985.)—This company was registered on July 14th, with a capital of £4,000 in £1 shares, to carry on the business of cinematograph theatre proprietors, etc., in Patricroft, and to adopt an agreement with E. Nash, and W. Thornley. Minimum cash subscription £1,000. The number of directors is not to be less than three nor more than six. The first are: E. Nash, 13, Dawlish Road, Chorlton-cum-Hardy; W. Thornley, College Chambers, Library Street, Wigan; S. Franklin, 63, Huntsman's Brow, Stockport; and T. Greenall, 51, Hartley Street, Oldham. Qualification £100. Remuneration (except managing director) £150 per annum, and 5 per cent. of the net profits, after 20 per cent. dividend is paid. Solicitor: B. Barrens, Trevelyan Buildings 52, Corporation Street, Manchester. Office: 13, Dawlish Road, Chorlton-cum-Hardy.

UNIVERSAL BUREAU, LIMITED. (137,016.)—This company was registered on July 15th, with a capital of £150 in £1 shares (fifty "A" and 100 "B"), to carry on the business of commission agents in connection with the dramatic, musical, theatrical, library, artistic, journalistic and cinematograph pro-

fessions, etc. Private company. The number of directors is not to be less than two nor more than three. The first are: L. Hillier, 24, Haymarket, S.W.; M. E. Bandmann, 24, Haymarket, S.W.; and W. T. Cunningham (all permanent). Qualification twenty-five shares. Registered office: 24, Haymarket, S.W.

BAILDON PICTURE AND CAFE COMPANY, LIMITED. (136,999.)—This company was registered on July 15th, with a capital of £7,000 in £1 shares, to carry on in Northgate, Baildon, near Bradford, or elsewhere, the business of owners or proprietors of cinematograph exhibitions, theatres, etc. Private company. E. Haggas is first secretary. Qualification £250. Registered office: 8-9, Thorpe Chambers, Hustlergate, Bradford.

CRANSTON'S PICTURE HOUSE, LIMITED. (9,202.)—This company was registered in Edinburgh, on July 15th, with a capital of £20,000 in £1 shares, to adopt an agreement with Cranston's Tea Rooms, Limited, and to acquire premises in Renfield Street, Glasgow, and to carry on the business of caterers for public entertainments. The first directors are J.C.B. Craddock, 389, Sauchiehall Street, Glasgow; William Nelson, 180, St. Vincent Street, Glasgow; R. Ballantine, 99, St. Vincent Street, Glasgow; and G. Rome, 13, Jane Street, Glasgow. Qualification 100 shares. Remuneration £100 each per annum, with £50 extra for chairman. Registered office: 28, Buchanan Street, Glasgow.

NORFOLK PICTURE PALACE, LIMITED. (137,038.)—This company was registered on July 16th, with a capital of £4,000 in £1 shares, to carry on the business of proprietors, organisers and managers of or agents for cinematograph theatres and other places of entertainment etc. Private company. The number of directors is not to be less than three nor more than seven. The first are: J. Benson, 270, City Road, Sheffield; G. W. Staniland, 54, Glencoe Road, Sheffield; W. Angell, 26, Norfolk Road, Sheffield; T. Benson, 91, City Road, Sheffield; W. Brown 70, Fitzwater Road, Sheffield; and E. B. Ward, 131, Charlotte Road, Sheffield. Qualification £50. Solicitors: Ernest Wilson and Keer, Sheffield.

GARDINI ET CIE, LIMITED. (137,034.)—This company was registered on July 16th, with a capital of £500 in £1 shares, to produce dramatic, theatrical and variety performances, cinematograph and other entertainments, etc., and to adopt an agreement with E. Garadini. Private company. E. Garadini is first governing director. Solicitors: Harrington, Edwards and Cobben, 33, Southampton Street, Strand, W.C.

FILM BUREAU, LIMITED. (137,124.)—This company was registered on July 22nd, with a capital of £2,000 in 1,700 preference shares of £1 each and 1,200 ordinary shares of 5s. each, to carry on the business of manufacturers, letters to hire, producers, exhibitors of and dealers in cinematograph films, etc. Private company. The number of directors is not to be less than two nor more than five; the first are not named. Solicitors: Kenneth Brown, Baker, Baker and Co., Lennox House, Norfolk Street, W.C.

TONBRIDGE CENTRAL PICTURE HALL, LIMITED. (137,131.)—This company was registered on July 22nd, with a capital of £1,500 in £1 shares, to take over (1) from the Tonbridge Central Hall Company, Limited, freehold property in High Street, Tonbridge, known as the Central Hall, together with the undertaking of the said company, and (2) from the Cinema Tunbridge Wells, Limited, the fixtures, furniture, films, machinery, plant and apparatus of a picture hall or cinema property and other assets connected with the business carried on by the said Cinema, Tunbridge Wells, Limited, at the Central Hall. Private company. The number of directors is not to be less than two nor more than five. The first are not named. Qualification forty shares. Registered office: 1, Bank Street, Tonbridge.

NEWS FROM HERTS.

(FROM OUR OWN CORRESPONDENT.)

Far from any diminution in the amount of business done in the cinema halls of the county there has been excellent returns almost everywhere. There seems to have been a complete recovery from the depression that marked the opening weeks of the war. Most of the halls are also working splendidly for local war funds the recent patriotic night at Hitchin Playhouse, when £20 was netted for the Prince of Wales' Fund, being an example of what is being done in many centres of the cinema industry in this part of the country. In many other ways too, the picture halls are playing a useful part in preventing the public dwelling too much upon war and its dread realities by providing wholesome entertainment at a low cost.

Last Friday evening, the Central Hall, King Street, Watford, was almost packed to the doors, and it can hold 1,500 easily, on the occasion of a concert for the Watford War Fund. The success of the event was a tribute to the organisation of the management of the hall. Every penny of the proceeds were handed over to the fund, the proprietors paying all expenses themselves. In its normal capacity as a house entertainment, the Central has been doing good business, and its attendances, now that autumn evenings are upon us, are increasing. Last week the principal films screened were "Her Big Scoop" and "As Fate Willed." The Gaumont series of topical pictures are proving very attractive. This week's bookings here include "A Brother's Treachery" and "The Schemers."

Another sign of improvement in the cinema business in Watford is the renewed activity of all the houses in providing something especially good for patrons. On Wednesday, the second anniversary of the opening of the Watford Coliseum was celebrated with a special programme of pictures and music. During this birthday week the proprietors are giving their big body of supporters the most generous of fare. On Monday and Tuesday, "Romeo and Juliet" was the chief film, on Wednesday, the programme included as a birthday present to the public a special item in "A Soldier's Honour," and the Coliseum, musical arrangements were augmented for the occasion. For the latter part of the week "Seeds of Chaos" is being run, and in the near future a grand cinema concert is being given for the local War Fund.

The two other Watford houses—the Empire and the Kinetic, are experiencing good times. At most performances many Territorials billeted in the district are to be found in each hall. The Empire will shortly celebrate the first anniversary of its opening, and the Kinetic, the oldest established house in the town, is improving its film exhibitions on the most up-to-date lines.

One way the Hoddesdon Cinema helps the local Relief Fund is to invite contributions to a collecting box two days of the week. By this means a sum of over £3 has been collected. Films shown here last week with every success have been "A Mansion of Sobs" and "A Man's Soul."

In its combined form of music-hall and picture house, the Playhouse, Hitchin, has scored great

successes. Last week there were four excellent music-hall turns, in addition to the best films that could be secured. "A Rogue's Honour," and a stirring story, "Massacre of the Fourth Cavalry," were among the productions screened. The Castle Cinema, the Wash, Hertford, since its opening, has done much to further popularise the cinema in the county town. At this hall, Mr. Skipp secured among last week's pictures, "The Curse of War," and the well-known Gaumont film, "Belgium at Bay." Messrs. W. Skipp and Sons, at the Ware Picture Hall, screened the war film, "Severo Torelli," a story of the liberation of Pisa, by the French soldiers, this proving a big attraction.

Picture proprietors at St. Albans, Hemel Hempstead, Berkhamsted and Tring, are reaping a harvest through the presence of the thousands of Territorials who are temporarily in these towns. Where cheap and wholesome entertainment are so needed, the picture hall is keenly appreciated, and the drafting of so many troops into the county has done good to the picture industry.

A prominent Watford resident has suggested that one of the best helps to recruiting would be by five minute speeches at meetings in all the picture halls.

PLYMOUTH AND DISTRICT NOTES

(BY OUR OWN CORRESPONDENT.)

There were some delightful programmes to make a selection from at the local picture houses last week and each one found liberal patronage. At the Cinédrome in Ebrington Street, Plymouth, Mr. Linsdell made a splash with the great patriotic film, "Called to the Front." The picture was unquestionably well constructed and finely portrayed, and in the great cause of recruiting should have served a useful purpose. It was enthusiastically received.—At the Elite Mr. Rundle was showing some delightful films, "The Hunchback" being one of high merit, and of absorbing interest.

At Andrews' New Picture Theatre in Union Street, Plymouth, the entertainment was second to none. The proprietors spared no expense in regaling their patrons with a bill worthy of their reputation, and the result was satisfactory all round. The star turn was the Vitagraph production, "The Spirit and the Clay." A pathetic drama admirably performed.

There was exhibited at the Electric Theatre, Devonport, several stirring films, during which chief notice must be made of the Vitagraph production, "The Crucible of Fate," beautifully interpreted and full of interest. For sensation one could not wish to see a better picture than "Lost Through Greed," an enthralling detective story. There were also presented some interesting war pictures.

At the Tivoli Picture Palace, Mr. Cecil Frost had a mammoth programme, headed by the two-reel drama, "As Fate Willed," by the Victor Company. That clever cowboy artiste, Mr. G. M. Anderson, was seen to special advantage in "Broncho Billy's Great Leap." In mid-week, the management introduced "The Oath of Pierre," a magnificent subject, and "Red Riding Hood of the Hills," both of which received flattering reception. War pictures were also a capital collection.

COMMENTS ON THE FILMS.

BY OUR OWN REVIEWERS.

For Addresses, Telephone Numbers, etc., see "Film Releases."

The following critical film reviews are contributed by our own staff of critics, and contain candid opinions of the productions reviewed.

Of those films which our critics have been unable to see personally, brief synopses, compiled from the manufacturers' bulletins, are given on the concluding pages of this supplement.

We regret that it has been impossible to publish critical reviews of every film this week, but we shall hope, as time goes on, to cover the entire field.

Any films not dealt with in this supplement will be found, as usual, either on our "Pick of the Programmes" pages, or in the body of the paper.

It should be particularly noted that the two sections into which this supplement is divided are entirely distinct. The first section contains reviews of films actually seen and criticised, with every endeavour to keep the remarks thereon fair and honest. The second section contains only stories of films which it has not been possible to see.

AMERICAN CO.

BEAUTY.

Her Really Mother.—A release which opens in beautiful style and fully justifies, in quality and acting, its trade mark. The title, an "Americanism," is borne out by a charming story wherein a lovely child, after chance meetings, finds a "really" mother



in an authoress. A domestic crisis sets a seal upon the agreement, a runaway wife being the cause. When a terrible motor accident befalls the father, the "new" mother comforts his dying hours. A most artistic and engrossing issue. (October 12th. 1,006 ft.)

FLYING A.



All On Account of a Jug.—Another good comedy of the "Mein Lieber Katrina" series. Should prove very effective as an antidote to a course of "slap-stick" items. Some very fine Californian scenery in the greater part of its length. (October 12th. 1,000 ft.)

At the End of a Perfect Day.—Unfolds a most engaging tale of a love which returns in after years.

The situations are well planned, some very fine coast scenery shown, and a good plot is upheld by perfect quality throughout. The ultimate reunion of widow and widower, despite the angling of another woman, is cleverly effected by a girl. (October 15th. 1,963 ft.)

AMERICAN & CONTINENTAL.

VAUDEFILM.



The Gipsy's Curse.—Effective half-reel comic of the "knock-about" order. The old grumbler finds the curse alarmingly effective, misfortune dogging his footsteps everywhere. He loses his train and offends everyone, popular superstitions entering largely into all his troubles. (October 12th. 412 ft.)

DAVISON'S FILM SALES AGENCY.

B. and C.

The Girl Boy Scout.—An interesting little topical comedy, in which a boy scout's sister dons her brother's uniform and, for one afternoon, acts the part of a real "boy" scout. The little piece is quite good, and should prove popular with most audiences. (October 12th. 518 ft.)

The Black Cross Gang.—Fully reviewed in our issue of September 3rd, on page 917. (October 12th. 1,872 ft.)

MARTIN.

Dreamy Jimmy Dreams Again.—Quite an acceptable little comic of a kind that invariably "goes" well. (October 15th. 511 ft.)

ECLAIR.

AMERICAN STANDARD.

Duty.—This admirable drama was specially reviewed in THE BIOSCOPE of September 17th, on page 1094. (October 12th. 2,014 ft.)

The Blunderer's Mark.—A very pretty and pathetic Western romance with an unhappy ending which, although disappointing, is not out of place. It is very capably acted, and it contains some especially effective pictures of large herds of cattle. The plot deals with the heroism of a rough but noble-hearted cowboy, whose love for a pretty girl visitor is despised by her on account of his illiteracy, but who afterwards causes her to realise his true worth by sacrificing his life for her during an Indian raid. (October 12th. 960 ft.)

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The Ghost of Mother Eve.—This is the second of the series of "Dollie of the Dailies," which was fully reviewed in our issue of August 20th on pp. 755-7. (October 12th. 1,045 ft.)

Andy Goes a-Pirating.—This is quite one of the best of Mr. Mark Swan's series of Andy's adventures. In his intervals of loitering with messages he addicts himself to sensational literature, and his dreams of what he would do as a pirate of the Spanish Main, contrasted with the reality of his misguided attempt, supply a film of much originality and a chance for Master Clark to display his undoubted humour and ability. (October 12th.)

Laddie.—This two-reel drama shows the tragedy of a woman's life who, wrapped up in her love for her child, realises at last that his career is of more consideration to him than his home ties. The ending is pathetic and, played with great sympathetic feeling by Miss Margaret McWade and Mr. Ben Wilson, adds considerably to the appeal of a pretty, if somewhat ultra-sentimental, story. (October 15th. 1,874 ft.)

Something to A-Door.—This is quite an excellent comedy, which was reviewed in THE BIOSCOPE of September 3rd on p. 920. (October 15th. 1,064 ft.)

ESSANAY.



A Night With a Million.—This very clever and amusing little comedy was specially reviewed in THE BIOSCOPE of September 17th on p. 1,091. (October 12th. 996 ft.)

Broncho Billy's Punishment.—The story of a drunkard's conversion as the result of a tragedy in his own home, for which his bad example has been indirectly responsible. Although not an altogether novel theme, it is made far more convincing than usual by the magnificent acting of Mr. G. M. Anderson, of whose tremendously forceful and natural art one never grows tired. Most admirable, also, is Miss Evelyn Selbie as Billy's anxious-eyed, careworn wife—a wonderfully pathetic study which could not be improved upon. In spite of its somewhat conventional plot, the film is a real "slice of human nature." (October 12th. 969 ft.)

Trinkets of Tragedy.—Although rather illogical and badly constructed, this detective melodrama is extremely thrilling and gives an opportunity for some exceptionally fine acting. If the plot had been a little more carefully put together it would be a real masterpiece of its kind, and even as things are it makes a very good entertainment. Amongst the most notable individual performances in the film are Mr. E. H. Calvert's snapshot study of a Russian Jew, Miss Stonehouse's highly strung, passionate Jewish girl, and Mr. Francis Bushman's detective. The very curious references to black magic are unconvincing, but the crime investigation scenes are splendidly done. The staging throughout is quite above criticism. Altogether, although the story itself contains many weak and unsatisfactory points, it is so magnificently presented that its faults in this respect are largely atoned for. (October 15th. 1,084 ft.)

The Fable of the Good Fairy.—This extremely clever and original production was described at some length in THE BIOSCOPE of August 27th on p. 826. The witty satire of the picture is quite irresistible, and it should certainly be seen by everyone. (October 15th. 1,042 ft.)

Sophie Gets Stung.—Considerably the best of the three chapters dealing with "The Wooing of Sophie," of which this is the last. It contains more plot than the others, and better and funnier situations. There



is still, however, rather an unnecessarily large number of runs and chases, some of which might be dispensed with. The character studies by Miss Margaret Joslin, Mr. Victor Potel and Mr. Harry Todd are, as usual, delightful and are quite the most notable feature of this successful little film. (October 15th. 1,017 ft.)

GAUMONT.



For the Empire.—An ingeniously carried-out patriotic drama, played by a strong company of British artistes. Specially reviewed in THE BIOSCOPE of September 17th on p. 1097. (October 12th. 2,100 ft.)

HEPWORTH.

So Much Good In the Worst of Us.—Reviewed in



THE BIOSCOPE of September 17th, page iii. (supplement.)

LUBIN.



The Incompetent.—In order to spur her husband on in life, Mildred works in his office, posing as his sister, the consequence being that she is involved in a love affair. The husband denounces the financier, her lover, who then endeavours to compromise the woman by threats of ruin to the business. A shooting affray, wherein the husband loses his life, ends a typically American drama. (October 12th. 1,968 ft.)

Tough Luck.—A crisply played comedy, showing the results of a poor breakfast. The merchant has further trouble at the office with a canvasser, and returns home to find the household in quarantine. He is then compelled to do the cooking with truly awful results. (October 12th. 535 ft.)

A Traitor to His Country.—A stirring and effective single-reel military play, the scenes of which are laid in the Philippine Islands. For the sake of a woman's honour a young insurgent informs the Americans of the whereabouts of the band. A fierce fight ends in a capture of all but the villain, Gonzalez, who, later, catches the informer and brands his forehead with "Traidor ala patria." Happily the victim is enabled to explain to his sweetheart, and all ends well. (October 15th. 1,032 ft.)

Fooling Fanny's Father.—An excellent comic, with some incidents of a boisterous nature, the action centring around the experiments made by an eccentric professor with an electrically controlled cabinet. A dwarf creates much of the fun, aided and abetted by the daughter's lover. (October 15th. 649 ft.)

NEW MAJESTIC FILM CO.

ROYAL.

A Busy Man.—Squire Higgs is a kind of local Pooh Bah, for in Dog's Corner he combines the posts of constable, fire chief, doctor, minister, postmaster and other official departments, and in this film he is called upon to perform his various duties at the same time, a state of things which provides a Royal film with as much merriment as it can press into its too short length. (October 12th. 337 ft.)

MAJESTIC.



The Song of the Shore.—This is a romance of music which depends for its success in a great measure on its musical accompaniment. A great composer, wandering by the seashore, hears a melody, which he incorporates with a composition of his own. Later he realises that he is wearing laurels that should be the reward of a man who is in greater need, and by his admission of the fact he brings happiness to a fellow artiste. It is an interesting romance, in which Miss Irene Hart and Mr. Courtenay Foote make a marked success. (October 15th. 997 ft.)

The Lover's Gift.—This is a strong drama of Western life, full of intense excitement and with a certain amount of dramatic force. The sheriff of a Western town attempts to bring about the happiness of a girl with whom he is himself in love. Circumstances compel him to arrest the girl's lover on a charge of murder, but, though fatally wounded in the discharge of his duty, he is able to prove the young man's innocence and thus sacrifice himself for the girl he loves. It is a good type of Western drama and deserves to be popular. (October 12th. 1,977 ft.)

RELIANCE.



The Wife from the Country.—A very interesting play has been made out of very slight material. Mr. Bruce is much attracted by a pretty country girl, and informs his spendthrift son that he shall have \$100,000 if he marries her and settles down. Jack meets the girl and falling genuinely in love with her he marries her. They are perfectly happy till she finds that he received money on the condition of his marriage. She decides to leave him, but various sentimental reasons prevail upon her to remain and enjoy his affection and comfortable income. Though rather thin, it is well told and charmingly played by Miss Francelia Billington and Mr. Richard Cummings. (October 15th. 1,000 ft.)

Seeing Stars and Stripes.—Casey Murray and a convict have a short and crowded hour of glorious life, in which their identity is confused by the fact of their having exchanged trousers. The result is that everybody concerned, including Mrs. Casey Murray, makes an appearance at the police court, and the general confusion certainly makes for continuous laughter. (October 18th. 402 ft.)

NORDISK FILM CO.



The Soul's Awakening.—A drama which must be classed as one of the best of this firm's productions. Roberts, a shipowner, sends one of his captains away upon an unseaworthy vessel, his hope being that she may sink and save him from bankruptcy. The news leaks out when the ship founders, and Roberts, assailed by angry crowds, drifts to drink and debauchery, bitterly offending his wife, who leaves him. A fine story of the man's regeneration follows, and a noble sacrifice during an epidemic enables a reconciliation. Beautiful settings and excellent acting throughout. (October 12th. 2,800 ft.)

Rothenburg, Bavaria.—This fine old-world town provides a "scenic" which, through the crisis, should prove of a distinct topical value. (October 15th. 371 ft.)

A Welcome Lodger.—Cleverly written comedy, depicting the reception given by a harsh official to an impecunious visitor to the poorhouse, in the belief that he is a journalist. Further complications and a jovial time for the inmates cause some very wholesome humour. (October 15th. 1,053 ft.)

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TRANS-ATLANTIC.

BISON.

Campaigning with Custer.—Quite the most noteworthy feature of this production is its daring horsemanship. The story deals with an incident in General Custer's campaign, and on the whole, it is well carried out. (October 15th. 1,905 ft.)

CRYSTAL.

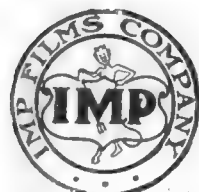
His Lucky Day.—The adventures of an unfortunate individual, who has the misfortune to pick up a horse-shoe, which is the innocent cause of much trouble. The comic business is good, if of a rough-and-tumble nature. (October 12th. 991 ft.)

Lost, Stolen, or Strayed.—Two members of a music-hall company fall in love with a dainty soubrette, and the Press notices the lady secures through the rivals' endeavours to win her hand are sufficiently valuable to obtain for her an excellent engagement. The story is somewhat lacking in humour, and is considerably over-acted. (October 15th. 981 ft.)

GOLD SEAL.

Lucille Love.—Part 14 of this well-known series. (October 12th. 2,000 ft.)

IMP.

**The Man Who Lost—But Won.**

—A somewhat conventional story, very capably acted throughout. A young clergyman is engaged to one of his parishioners, and a few days before the marriage, the sweetheart of his youth arrives. She is an actress, and her presence is resented by the other girl, who promptly breaks the engagement and marries another. The minister marries his old love, who speedily proves her worth, while the other marriage is a complete failure. (October 15th. 1,981 ft.)

JOKER.

Tick, Tick, Tick.—A lady "detective" goes in search of a Black Hand gang, but her efforts are unavailing, and she only manages to locate an alarm clock. (October 12th. 989 ft.)

A Boarder's Mishaps.—A typical American comic, in which an unhappy boarder mistakes everybody's apartments for his own, with unfortunate results. (October 15th. 800 ft.)

NESTOR.



Sophie of the Films.—No. 2 of this series, dealing with the adventures of the Uneeda Film Company in general, and Sophie, who wants to be a film actress, in particular. Sophie is forced to rescue her "child" from a lion's den, and later, to add insult to injury, is lashed to a rock in order to enable the company to secure a "good scene." She is saved by fishermen, and the rest of

the company are arrested for attempted murder, an unpleasant predicament, from which they are rescued by the timely arrival of their manager. (October 12th. 980 ft.)

Under Western Skies.—Fascinated by the "city manners" of a young Easterner, the girl leaves her home and goes with him. Later, her husband becomes involved in a brawl, in which he is killed, and the girl returns West to her old lover. Perhaps a little commonplace, the story is well carried out and contains some picturesque scenes of Western life. (October 12th. 987 ft.)

The Lost Arrow.—A somewhat uninteresting story of two Indian braves, who are set the task of finding a certain arrow in order to secure the hand of an Indian girl. One of the lovers duplicates the arrow, but later the original is discovered and a desperate fight ensues, in which the favoured lover proves victorious. (October 15th. 965 ft.)

POWERS.



Regeneration.—Cast off by her lover, a woman is induced by an artist to pose for him as the Madonna. The sitting finished, she intends to return to her old life, but the influence of the artist and a vision of the painting, cause her to return. A sentimental story, which will probably prove quite successful. (October 12th. 610 ft.)

The Romance of an Actor.—An interesting but somewhat overdrawn story of an actor, whose great success won him, not only fame, but a pretty wife. Later he loses his sight, and his wife, unwilling to face utter poverty, leaves him, but the thought of their early happiness causes her to return and all ends happily. (October 15th. 1,989 ft.)

STERLING.

Papa's Boy.—An altogether delightful film, in which several very clever children are introduced, together with Mr. Ford Sterling. (October 15th. 1,000 ft.)

REX.

The House Discordant.—A special review of this film appeared in our issue of September 3rd, page 917. (October 12th. 2,009 ft.)

UNIVERSAL IKE.

Universal Ike is Kept from Being an Actor.—A Western comic, in which Ike's prowess as an actor is very much resented by the cowboys. (October 15th. 985 ft.)

UNIVERSAL FILM CO., LTD.

HERON.

Alone I Did It.—As the dudish novice in this sporting comedy, Mr. Nelson Keys displays a real conception of the requirements of a "photo player." The film is a tale of "the Twelfth," and the adventures of an over-zealous novice, who has to settle a number of preposterous claims for damages. The old gamekeeper provides another excellent piece of character acting. (October 12th. 545 ft.)

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VITAGRAPH.

**The Right of Way.**

—This is a powerful drama, showing how an American politician endeavours to defraud his neighbours of property through which a railway is to be constructed. The plot is discovered by the cleverness of the

property-owner's daughter, who manages to circumvent the schemers and find happiness for herself as well as for her father. This play is strongly constructed and of vivid interest, being perfectly played by Miss Norma Talmadge, Mr. Vandyke Brooke, Mr. Kendal, and other leading members of this company. (October 12th. 2,000 ft.)

The Ladies' War.—An amusing suffragette comedy, in which the candidate for the Presidency of the Ladies' Culture Club is utterly defeated by her opponent, who resorts to the dastardly expedient of sending her black cook to the meeting in a facsimile of the leading speaker's dress. It is played with great spirit by a large company of ladies, headed by Miss Cissy Fitzgerald and Miss Jane Fearnley. (October 12th. 1,033 ft.)

The Crime of Cain.—This is quite an interesting little play with no great originality of plot but ingenious in its construction. Two brothers are in love with the same girl, about whom they quarrel. When one is found shot his brother is arrested on a charge of murder. The final scenes are intensely dramatic, as the Judge is about to condemn his own son to death when the mystery of the murder is explained. Miss Dorothy Kelly and Mr. James Morrison give good performances. (October 12th. 1,007 ft.)

Our Fairy Play.—This is a delicious burlesque in two reels, of which we expressed our appreciation in our issue of September 3rd on pp. 920-1. (October 15th. 1,994 ft.)

Only a Sister.—Miss Margaret Gibson, in this film, has an opportunity of proving herself an actress of sympathy and dramatic force. She rescues a decadent brother from the consequences of his weakness in a scene of great interest and excitement. A very strong story of Western life. (October 15th. 1,014 ft.)

The Persistent Mr. Price.—This is a bright little comedy, showing the determination of a weakly young man to marry a girl with whose photograph he has fallen in love. Mr. Wallie Van has a part which suits him to perfection, and his ultimate triumph in an aeroplane, 1,000 ft. up in the air, is the climax to a delightful little piece. (October 15th. 1,027 ft.)

WARNER'S.

Facing the Gatling Guns.—Another effective dramatic issue in the "open market" series of this firm's releases. Shows in a startling manner scenes during an American labour dispute. An unscrupulous company promoter uses the riots as a means to gratify his own ambitions, the secret insertion of "live" cartridges into one of the guns being a part of his scheme. A moving picture furnishes evidence which causes his downfall and the acquittal of the

hero, who had fired the gun in question. Novel scenes at a big irrigation works and stirring action are notable elements in the play. (October 12th. 2,160 ft.)

WESTERN IMPORT CO.

KEYSTONE.

The Chicken Chaser.—Fatty, a hired man, is in love with the farmer's daughter, but unluckily is suspected of stealing chickens, the guilty party being



his rival in love. Mr. Roscoe Ardbuckle, who seems to be made of watch springs and elastic, provides mirth during the entire length of a very amusing film. (October 12th. 1,015 ft.)

KOMIC.

Nearly a Burglar Bride.—A pretty young widow meets an attractive stranger in a street car, and the acquaintance soon ripens into intimacy. Before the wedding day is finally settled she is somewhat astonished to find that the handsome presents given by her lover include many articles which she has missed from her older establishment. With the assistance of the police she avoids becoming the wife of an expert burglar. It is amusingly played and quite ingenious in its construction. (October 12th. 973 ft.)

YORKSHIRE SALES AGENCY.

BAMFORTH.

Winky and the Cannibal Chief.—Amidst beautiful and typical English woodland scenery, the comedian "gets his own back" upon a picnic party. Much broad humour attends the exploits of Winky disguised as the missing "side show chieftain." (October 12th. 590 ft.)

Winky Becomes a Family Man.—Although somewhat exaggerated in treatment, this little "comic" sets forth a capital story, wherein Winky finds himself very much of a happy father and the butt of his neighbours. (October 15th. 505 ft.)

The Following are taken from the Manufacturers' Synopses:

ANDERSON, VAY, HUBERT AND BLUMBERG, LTD.

How Johanna Saved the Home.—Comedy, showing how a child startles marauding Indians, who think an evil spirit is near. A curious hiding place and a spoon are the reasons. Johanna gets all the jam she wants as a reward. (October 12th. 380 ft.)

The Toll of the Warpath.—In a battle with the Reds the lieutenant is stunned and loses his memory. A subsequent adventure partially cures him and he goes in search of his wife, who has now married his rival. A duel is in progress when Indians appear and the lieutenant meets his death, leaving the woman to live her own life. (October 12th. 2,100 ft.)

BIOSCOPE FILM & SUPPLY Co., Ltd. CYGNET.

Thelma, or Saved from the Sea.—The heroine, who has been rescued by a young fisherman, grows up under the care of his mother. Her memory is gone, and she falls a victim to a plot laid by her cousin, who leaves her to drown. A brave rescue from over the cliffs is effected by David, the fisherman, who, later, is rewarded by the love of the heiress, the villain receiving his deserts and being cut out of the will. Picturesque Cornish scenery is a feature of the drama, which is well played throughout. (October 12th. 2,500 ft.)

CLARENDON.

Jack as a 'Bus Conductor.—The fifth of the "Jack Spratt" series. A notice, "Girls Only," enables Jack to have a gay time with his fair passengers. (October 12th. 511 ft.)

ECLAIR.

ECLAIR.



After the L.S.D.—Two old maids engage in a fruitless race, the object of which is to capture a young and handsome heir. After some very undignified adventures they find him with a charming girl whom uncle had selected, to fulfil the terms of the will, as his future bride. (October 12th. 454 ft.)

HEPWORTH.



Her Suitor's Suit.—The shy lover, through bravely rescuing a child, finds himself arrayed in a suit bought from a second-hand dealer's, yet welcome in the circumstances. His extraordinary appearance, and the fact that the suit is stolen, cause him great annoyance until a letter, found in the pockets, puts quite a different face upon his affairs. (October 12th. 850 ft.)

A Ghostly Affair.—Two wily thieves, upon a picture-stealing expedition, have some weird adventures in a deserted mansion. Clever double exposures add most effectively to the illusion of the ghosts in the story. (October 15th. 575 ft.)

KINETO

Love and Magic.—Ingenious trick effects are the main feature of this comical release. An imp, conjured up by a lover, carries out a wonderful scheme of revenge upon an angry father. The manner in which various queer folk materialise and set about the old fellow is quite novel in conception. (October 15th. 590 ft.)

M.P. SALES AGENCY.

BIOGRAPH.



The Smuggler's Wife.—Anxious to save her husband from capture, the woman resorts to measures which he wrongfully construes as evidence of infidelity. After many troubles he learns the truth and her loyalty compels his love. (October 12th. 1,027 ft.)

A Game of Freeze Out.—A tale of rivalry, the girl being persuaded to lock the undesired suitor in a refrigerator. His illness thaws her heart and the instigator of the "crime" receives a very cool reception. (October 12th. 447 ft.)

The District Attorney's Burglar.—Drama of the eternal triangle. A noble sacrifice upon the part of a seemingly base lover saves the woman's honour and enables matters to be righted between the attorney and his young wife. (October 15th. 1,028 ft.)

Spending It Quick.—An inheritance, quite a minor affair, enables Pat to buy a car. He and Bridget have a most alarming excursion, which ends over a cliff. Pat decides to retire from the road. (October 15th. 481 ft.)

H. and B.

The Simplon Pass.—This famous portion of the Alps is well recorded by some beautiful views and a glimpse of the famous tunnel. (October 12th. 380 ft.)

Treviso.—This fine old town, near the Gulf of Venice, enables pictures of some real gems of architecture. Pictures of the River Sile, immortalised by Dante, complete a fine "scenic." (October 15th. 440 ft.)

KALEM.



The Rival Railroad's Plot.—The officials of two lines scheme to obtain a big mail contract. By treachery, a spy is enabled to board the successful "flyer" during a trip, when he places chemicals in the water tank. A girl telegraphist induces another driver to go to the rescue, and a pistol fight ends with the death of the scoundrel. Other exciting incidents follow until the record is beaten. (October 12th. 2,072 ft.)

The Deadly Battle at Hicksville.—Burlesque of the "Civil War" drama. When shot runs short the hero piles the cannon with lemons. A great defeat is imminent when a Union delegate blows the whistle and the "forces" go to lunch. (October 12th. 1,036 ft.)

The Indian Agent.—Believing her brave to have been taken prisoner, the Indian girl incites her people to an attack upon the Whites. The fray reveals the fact that Red Eagle is being medically attended, and gratitude enables the girl to repay the debt when desperadoes attack the agent and his chums. (October 15th. 2,127 ft.)

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Winky as a Suffragette	Bamforth	21	413	xxv.
Winky Gets Spotted	Bamforth	24	413	xxv.
Wooring of Sophie	Essanay	28	414	iii.
Walko Sisters, The	Lubin	28	414	iii.
When the Tide Turns	Solax	28	414	vii.
Winky Gets "Puffed Up"	Bamforth	28	414	xvi.
Youth and Art	Flying A.	21	413	i.
Zoo, Vienna, The	Gaumont	24	413	ii.
Zoo, Budapest, The	Urban-Eclipse	28	414	viii.

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With the British Forces	Vividly portrays our Tommies.
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With the Belgian Army	A fine film showing our brave Allies.
Travels in Belgium	Scenes on the fighting frontier.

Put one or two of these on your programme and you will be sure to please your patrons.

Telegrams—
"Kinetonia, London. **KINETO, Limited,**
80-82, WARDOUR ST., LONDON, W.

Telephone—
Central 6730.

Don't Monkey With the Buzz Saw.—Mr. Henpeck utilises hypnotism to enable him to get away from wife and mother-in-law. The arrival of a burglar exposes the scheme and Henpeck pays dearly for his little scheme. (October 15th. 1,042 ft.)

PICCADILLY.

The Clever One.—An effective comedy-drama, a kind action enabling a burglar to repay when the hero is about to take his own life. An amusing scheme follows, the burglar, attired in a dress suit, cleverly hoodwinking two policemen, who smilingly salute him as he drives away in a taxi. (October 15th. 1,540 ft.)

PATHE FRÈRES

COMICA.

Signoro Tries Opium Smoking.—Having received a present from abroad, the comedian proceeds to light up and enjoys a truly Oriental dream. A general smash-up of the furniture is the aftermath, his mother-in-law the prime mover. He swears off opium smoking and destroys the outfit. (October 15th. 550 ft.)

IMPERIUM.

Acrobatics by the Two Dars.—Ease and grace characterise this variety turn as a good item for the programme. (October 15th. 375 ft.)

LUCARELLI.

Storm and Calm on Coast of Sicily.—Some undeniably beautiful effects upon this rock-bound coast. A class of subject always successful in moving pictures, and in this case notably so. (October 11th. 425 ft.)

PATHECOLOR.

Villenour: Pondicherry.—This tiny piece of Indian soil, a French possession, affords some charming views of native life and fine scenery. A party of Nautch dancers add interest to one portion of the film, and enables some fine colouring. (October 15th. 350 ft.)

PATHEPLAY.

The Finger of Fate.—A delicately handled and effective drama, showing the dangers besetting young girls who aspire to love with men in a higher station. The young doctor, in a vivid dream, sees to what state his victim may ultimately drift and, upon awakening, goes to her with an honourable proposal. (October 11th. 2,050 ft.)

A Net of Villainy.—Fascinating drama, an adventurer gaining such a power over a wealthy widower that she secures his fortune by marriage. One day his son, ill and impoverished, returns from abroad and unfolds a tale of a woman's duplicity. An astounding discovery and the woman's death end the play. (October 15th. 1,975 ft.)

U.S. COMEDIES.

Rastus' Riotous Ride.—Invited to his daughter's wedding, Rastus steals a turkey to take as his present and gets into trouble with the sheriff. He evades capture by consigning himself and turkey as "parcels," and is safely delivered in time for the feast. (October 11th. 1,660 ft.)

PATHE.



Max Gets Too Much Mother-in-law.—The young couple simply cannot get rid of her, despite all the blandishments and schemes of Max. In desperation, the couple finally run away, only to be pulled out of the train and forced to return with the ogress. (October 11th. 425 ft.)

PHENIX.

Pimple's Proposal.—An extravaganza, upon the lines of the domestic love drama, Pimple, as usual, being guilty of some glaring breaches of etiquette and still with an eye to the main chance. (October 12th. 535 ft.)

R. PRIEUR & CO., LTD.

ACME.

In a Fix.—A bustling comic with some extravagant, yet by no means improbable, situations. (October 15th. 402 ft.)

PRIEUR.

The Clap-pipe Industry.—An interesting survey of a little known business, right from the mixing of the clay to moulding, baking and final touches. (October 12th. 345 ft.)

SOLAX.



Men and Muslin.—Love comedy, with four suitors for the hand of a charmer. A surprise comes for the presumptuous ones when they learn that "she" has quietly married the curate. (October 12th. 1,000 ft.)

Retribution.—Wishing to give a female criminal a fresh start, the detective secures her employment in his offices. She becomes attached to her employer and one day saves him from a bomb outrage. He throws the bomb into the street where it kills the man who had planned the outrage. (October 15th. 1,004 ft.)

UNITED.

Told In a Dream.—Well devised drama, the heroine witnessing the death of her lover, and her own capture, then another possible tragedy at the "hands" of an Indian girl, her rival. The girl wakes to find her lover by her side and the Indian, a college friend, standing by, clad in immaculate evening dress. (October 12th. 975 ft.)

THANHOUSER.



The Char-Lady.—Having at last got rid of that feminine worthy, Mr. Stevens decides upon a selection from numerous applicants. Mrs. Stevens is, through her plain attire, mistaken for one of these by the typist, who "confidentially" displays some jewellery given by her kind employer. The result is a very lively one for all concerned. (October 12th. 1,001 ft.)

The Harlowe Handicap.—A strongly presented racing drama, the villains succeeding in setting fire to the stables and stealing the favourite. A stirring fight, the villains are captured, and the horses saved. The favourite is, next day, enabled to win through one of the men "informing." A good love element adds interest to an exciting play. (October 15th. 2,007 ft.)

PRINCESS.

His Enemy.—An ex-coiner has an enemy in a detective, who seeks promotion by any means. John's refusals to help the man result in frequent dismissals. At last, however, the blackmailer arrives at a quarry where John works. The latter saves the man's life but gives up his own. His dying moments are eased by the knowledge that the manager will protect his daughter through life. (October 12th. 1,007 ft.)

G. SERRA.



CINES.



The Cruel Ordeal. — Helped to success by a wealthy man, the vocalist finds herself, unfortunately, in the hands of a villain. His criminality impels her to flight, and she begins a new life. Once more blackmail threatens her happiness. Some spirited scenes of war, a wounded officer, and the film ends with the omens of a coming wedding. (October 5th. 2,326 ft.)

Lake Como.—A most successful "scenic," and well depicting this Paradise of the artist. (October 5th. 370 ft.)

Bloomer and the Dogs.—Laughable issue, the adventures of Bloomer when the fair widow loses her

Fido being beguiling. He finally, in desperation, makes up as a dog, and is so clever in the rôle that Thynne is sent to the rightabout. (October 5th. 550 ft.)

The Author's Wife.—After repeated failures, the author's wife decides that she will herself secure an interview, the result being that the play is accepted by a leading manager. The husband's philandering with the principal lady causes a drama of jealousy, but all ends well with the joy of the first night's success. (October 8th. 1,270 ft.)

URBANORA.

URBAN-ECLIPSE.

In Southern Algeria.—A fascinating "scenic" of first-class quality and of topical interest as showing the land of the famous "Turcos." Some curious native dances, a religious procession, and a wild charge of the Moorish cavalry are but a few of the special points of interest. (October 15th. 405 ft.)

Dupin and the Laundry Maids.—Dupin votes the country somewhat slow and, scraping acquaintance with the head laundress, proceeds to assist with the work. He finds the various appliances of a most dangerous nature, has trouble with the starch, and finishes his morning with an involuntary bath. (October 15th. 450 ft.)

WESTERN IMPORT CO.

KEYSTONE.

A Fatal "High C."—A tale of love on the part of the professor, for the Chief Constable's wife, a bomb placed in the piano by anarchists, and the dire effects of the C in alt. There is but little left of the professor after the lesson. (October 15th. 1,020 ft.)

KOMIC.

Izzy and the Bandit.—Topsy-turvy burlesque, the result of a Hebrew salesman being forced to exchange clothes with an outlaw. Izzy gains a great reputation until the cowboys discover his true identity. He succeeds in turning the tables upon his tormentors and gains the hand of the heroine. (October 15th. 981 ft.)

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Regent 4581.

Amfcolo, London.

"BEAUTY."

	Des.	Feet.	Date.
The Other Train.....	D	943	Sept. 28
A Joke on Jane.....	C	984	Oct. 5
Her Really Mother.....	D	1006	— 12

"FLYING A."

	Des.	Feet.	Date.
Feast and Famine.....	D	997	Sept. 28
The Broken Barrier.....	D	1085	Oct. 1
A Man's Way.....	D	2000	— 8
All On Account of a Jug.....	C	1000	— 12
At the End of a Perfect Day.....	D	1063	— 15

AMERICAN AND CONTINENTAL
FILM COMPANY.

166-8, Shaftesbury Avenue, W.C.

Gerrard 4818.

Rezmopic, Piccy, London.

VAUDE FILMS.

	Des.	Feet.	Date.
Nobby's Ju-Jitsu Experiences.....	Com	435	Sept. 28
Fidgett's Superstitions.....	Com	440	Oct. 5
The Gipsy's Curse.....	Original from	412	— 12

NEW YORK PUBLIC LIBRARY

ANDERSON, VAY, HUBERT AND BLUMBERG, LTD., 52, Rupert Street, W.

Regent 2718. Kinescopic, Piccy, London.

ANDERSON.

	Des.	Feet.	Date.
Island of Corfu.....	S	330	Sept. 28
The League of Death.....	D	3000	Oct. 1
How Johanna Saved the Home...Com		380	— 12
The Toll of the Warpath.....	D	2100	— 12

BIOSCOPE FILM & SUPPLY CO., LTD.

7, Lisle Street, W.

Regent 5678.

CONQUEROR.

	Des.	Feet.	Date.
The Boy Scout Detective.....	D	714	Oct. 3

CGYNET.

Thelma	D	2500	Oct. 12
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CAPTAIN KETTLE FILMS, LTD.

15, Cecil Court, W.C.

(Head Office: Bradford.)

Gerrard 4230. Kettle, Bradford.

	Des.	Feet.	Date.
The Coster's Holiday.....Com		635	Sept. 28
Eggs is Eggs.....Com		585	Oct. 1
A Modern Don Juan.....Com		945	— 5

CLARENDON.

187-9, Wardour Street, W.

Regent 4526. Clarifilm, London.

	Des.	Feet.	Date.
Jack as a Blackleg Waiter.....Com		506	Sept. 28
Jack as a Policeman.....Com		405	Oct. 5
Jack as a Bus Conductor.....Com		511	— 12

COLORFILMS, LTD.,

80-82, Wardour Street, W.

Central 6730. Kinmacolor, London.

KINMACOLOR.

	Des.	Feet.	Date.
Aberdeen	S	1 reel	Current
British Columbian Scenery.....S		—	—
Trip on the Lutschberg River, Switzerland.....S		—	—
On the Riviera.....S		—	—
Everlasting Flowers.....E		—	—
Victoria, British Columbia.....S		—	—
Convict Life in Jamaica.....Int		—	—
Around Mandeville and the Rio Cobre.....S		—	—
Port Antonio and the Blue Hole...S		—	—
Sports in Jamaica.....E		—	—
Natural Life in West Indies.....Int		—	—
Along the Northern Coast of Jamaica.....S		—	—
The Menace of the Fly.....E		—	—

DAVISON'S FILM SALES AGENCY.

181-3, Wardour Street, W.

Regent 4985.

Dafilage, London.

ANCHOR.

	Des.	Feet.	Date.
The Castaways.....	D	2117	Oct. 5

B. and C.

The Price of Her Silence.....	D	2011	Oct. 1
The Girl Boy Scout.....	C	518	— 12
The Black Cross Gang.....	D	1872	— 12

D.F.S.A.

Capital Cities of Australia	S	476	Sept. 28
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MARTIN.

The Scout's Motto.....	D	851	Sept. 28
Mike Murphy, Mountaineer.....Com		509	— 28
Mike Murphy and the Magic Cap	Com	540	Oct. 5
A Box of Real Turkish.....	Com	550	— 8
Dreamy Jimmy Dreams Again...Com		511	— 15

ECLAIR FILM CO., LTD.

12, Moor Street, Cambridge Circus, W.

Regent 630.

Cineparlon, London.

AMERICAN STANDARD.

	Des.	Feet.	Date.
The Terror of Texas.....	D	2680	Sept. 28
Wife.....	D	2091	Oct. 5
Auntie's Money Bag.....	C	1014	— 5
Society of Simpson Centre.....Com		414	— 5
Duty.....	D	2014	— 12
The Blunderer's Mark.....	D	960	— 12

COLORIS.

The Pensioner.....	C	970	Sept. 28
Tropical Fruits.....	E	380	Oct. 1

ECLAIR.

Bill Bailey Dons the Gloves.....Com		459	Sept. 28
The Blood Bargain.....	D	2169	Oct. 1
How Willy Licked the Germans...Com		510	— 5
After the L.S.D.....Com		454	— 12

SCIENTIA.

Kite Photography.....	E	387	Oct. 1
A French Battleship.....	E	347	— 5

EDISON.

25, Clerkenwell Road, E.C.

Holborn 5050.

Randomly, London.

	Des.	Feet.	Date.
By Parcel Post.....	C	674	Sept. 28
The Hand of Horror	D	2090	— 28
An Up-to-date Courtship.....Com		530	Oct. 1
The Mystery of the Silver Snare.....D		904	— 1
Back to the Simple Life.....C		1035	— 1
The Perfect Truth.....	D	1040	— 5
Her Grandmother's Wedding Dress	D	1010	— 5
His Wife's Burglar.....Com		556	— 5
Meg o' the Mountains.....	D	1800	— 8
Qualifying for Lena.....	C	603	— 8
The Ghost of Mother Eve.....	D	1045	— 12
Andy Goes a-Pirating.....	C	680	— 12
Laddie.....	D	1874	— 15
Something to A-Door.....	C	1004	— 15

ESSANAY.**H. A. Spoor, 148, Charing Cross Road, W.C.**

City 2129.

Essafilm, London.

	Des.	Feet.	Date.
The Countess.....	D	994	Sept. 28
This is the Life.....	C	994	— 28
The Wooing of Sophie.....	C	950	— 28
The Fulfilment.....	D	2679	Oct. 1
Broncho Billy's Jealousy.....	D	994	— 1
The Chasm.....	D	1884	— 5
The Brash Drummer and the Nectarine.....	C	996	— 5
Blood Will Tell.....	D	2670	— 8
Sophie Finds a Hero.....	C	983	— 8
The Epidemic.....	C	997	— 8
A Night With a Million.....	C.D	996	— 12
Broncho Billy's Punishment.....	D	969	— 12
Trinkets of Tragedy.....	D	1984	— 15
Sophie Gets Stung.....	C	1017	— 15
The Fable of the Good Fairy.....	C	1042	— 15

GAUMONT.**Chrono House, Sherwood Street, W.**

Gerrard 5966-7-8.

Chronophon, London.

	Des.	Feet.	Date.
Training Officers for Mercantile Marine	Top	383	Oct. 5
Belgian Cavalry	Top	256	— 5
Life in the French Navy	Top	500	— 8
For the Empire	D	2100	— 12
The French Navy Prepares for War	Top	500	— 15

HEPWORTH.**2, Denman Street, Piccadilly Circus, W.**

Gerrard 2451.

Heptole, London.

	Des.	Feet.	Date.
The Bronze Idol.....	D	1300	Sept. 28
Algy's Little Error.....	Com	725	— 28
Cinder Elfred.....	C	950	Oct. 1
Memory.....	D	1725	— 5
Simpkin's Sunday Dinner.....	Com	750	— 8
So Much Good in the Worst of Us.....	Com	925	— 12
Her Suitor's Suit.....	Com	850	— 12
A Ghostly Affair.....	Com	575	— 15

H. A. BROWNE & CO., LTD.,**29a, Charing Cross Road, W.C.**

Gerrard 9264.

Aphrodite, London.

	Des.	Feet.	Date.
Poppies.....	D	1300	Oct. 22
In the Land of the Hindoo.....	Int	400	— 22

KINETO.**80-2, Wardour Street, W.**

Central 6730.

Kinetonia, London.

	Des.	Feet.	Date.
The Care of Horses.....	Top	480	Sept. 28
Love and Magic.....	Com	590	Oct. 15

LUBIN CO.,**Head European Office: 4, New Compton Street, W.C.**

Regent 4840-1.

	Des.	Feet.	Date.
The Cross of Crime.....	D	2046	Sept. 28
The Lie.....	D	1049	— 28
The Walko Sisters.....	Com	1031	— 28
It's a Shame.....	Com	475	— 28
The Shadow of a Tragedy.....	D	1747	Oct. 1
The Kidnapped Bride.....	Com	574	— 1
Codes of Honour.....	D	2078	— 5
The Tribunal of Conscience.....	D	1029	— 5
Worms Will Turn.....	Com	462	— 5
He Was Bad.....	Com	499	— 5
The Debt.....	D	2035	— 8
Getting Solid With Pa.....	Com	535	— 8
Who's Boss?.....	Com	464	— 8
The Incompetent.....	D	1968	— 12
Tough Luck.....	Com	535	— 12
A Traitor to His Country.....	D	1032	— 15
fooling Fanny's Father.....	Com	649	— 15

M.P. SALES AGENCY, LTD.,**86, Wardour Street, W.**

Zity 648.

Kalubio, London.

ALICE JOYCE SERIES.

	Des.	Feet.	Date.
The Shopgirl's Glove.....	D	2100	Oct. 5

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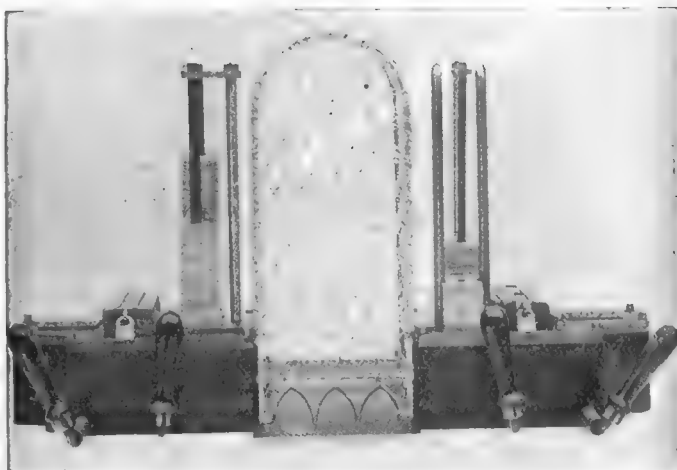
	Des.	Feet.	Date.
The Meal Ticket.....	D	1023	Sept. 28
They Would Bandits Be.....	Com	602	— 28
The Man and the Master.....	D	1026	Oct. 1
The Mix-up at Murphy's.....	Com	635	— 1
The Condemning Hand.....	D	1022	— 5
Curing Mr. Goodheart.....	Com	399	— 5
A Bit of Human Driftwood.....	D	2036	— 8
Tim, the Terror.....	Com	583	— 8
The Smuggler's Wife.....	D	1027	— 12
A Game of Freeze Out.....	Com	447	— 12
The District Attorney's Burglar.....	D	1028	— 15
Spending It Quick.....	Com	481	— 15

GLOBE TROTTER.

	Des.	Feet.	Date.
Modern Life and Communication...Int		459	Oct. 1

H. and B.

	Des.	Feet.	Date.
Silver Mining.....	E	298	Oct. 8
The Simplon Pass.....	S	380	— 12
Treviso.....	S	440	— 15



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KALEM.

	Des.	Feet.	Date
Accused.....	D	1066	Sept. 28
Rube, the Interloper.....	Com	833	— 28
The Express Messenger.....	D	1046	Oct. 1
The Fate of a Squaw.....	D	1042	— 1
The Bingville Fire Department.....	Com	1053	— 5
The Beast.....	D	1034	— 8
The Man With the Glove.....	D	1048	— 8
The Rival Railroad's Plot.....	D	2072	— 12
The Deadly Battle at Hicksville.....	Com	1036	— 12
Don't Monkey With the Buzz Saw.....	Com	1042	— 15
The Indian Agent.....	D	2127	— 15

PICCADILLY.

My Son.....	D	1511	Oct. 1
The Clever One.....	C.D	1540	— 15

WELT.

Views of River Sieg.....	S	359	Sept. 28
In Saxon Switzerland.....	S	345	Oct. 5

NEW AGENCY FILM CO.,

81-3, Shaftesbury Avenue, W.

Gerrard 6331. Nuafilm, London.

BURLINGHAM.

	Des.	Feet.	Date.
London In War Time.....	Top	480	Oct. 8

NEW AGENCY.

England Cannot Starve.....	Top	430	Oct. 5
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NEW MAJESTIC CO.,

Majestic House, 5, Gerrard Street, W.

Regent 4426. Majesfilm, Westrand, London.

APOLLO.

	Des.	Feet.	Date.
The Battle of Chili and Bean.....	Com	992	Oct. 1

MAJESTIC.

The Miniature Portrait.....	D	981	Oct. 1
The Tie that Binds.....	D	2116	— 5
The Different Man.....	D	972	— 8
A Lover's Gift.....	D	1977	— 12
The Song of the Shore.....	D	997	— 15

RELIANCE.

The Stiletto.....	D	1933	Sept. 28
Seeing Stars and Stripes.....	D	402	Oct. 15
Wife from the Country.....	D	1000	— 15

ROYAL.

A Mistaken Watch.....	Com	599	Sept. 28
I Should Worry.....	Com	340	Oct. 5
Mike Joins the Force.....	Com	981	— 8
A Busy Man.....	Com	337	— 12

NORDISK.

Nordisk Film Co., 25, Cecil Court, W.C.

City 172. Norfilcom, London.

	Des.	Feet.	Date.
The Soul's Awakening.....	D	2800	Oct. 12
Rothenburg.....	S	371	— 15
A Welcome Lodger.....	Com	1053	— 15

PASQUALI FILM CO. (Eng.), LTD.,

52, Rupert Street, W.

Regent 2718. Kinescopic, Piccy, London.

	Des.	Feet.	Date.
For King and Country.....	D	3250	Exclus.
Polidor as a Ghost.....	Com	600	Sept. 28

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Head Offices: 103-9, Wardour Street, London, W.

Regent 2836 (two lines). Phonofilm, Ox, London.

A.K.

	Des.	Feet.	Date.
Detective Gallows and the Three Stars Gang.....	D	925	Sept. 27
A Motor Polo Match.....	Sp	200	— 27
The Man Higher Up.....	Com	600	Oct. 8

BIG BEN.

A Desperate Stratagem.....	D	1150	Oct. 1
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COMICA.

Bigorno Tries Opium Smoking.....	Com	550	Oct. 15
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ECLECTIC.

Billy Boy's Santa Claus.....	Com	600	Sept. 27
The Alhambra, Spain.....	S	450	Oct. 1

FILM D'ARTE.

A Debt of His Youth.....	D	2800	Sept. 27
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IMPERIUM.

Acrobatics by To Dars.....	V	375	Oct. 11
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JAPANESE.

Down the River Fuji.....	S	425	Sept. 27
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LUCARELLI.

Storm and Calm on Coast of Sicily.....	S	425	Oct. 11
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MODERN.

They Will Never Do It Again.....	Com	725	Oct. 4
Catching Her Intended.....	Com	725	Oct. 8

NIZZA.

When Gaybird Got His Fortune.....	Com	625	Oct. 1
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PATHECOLOR.

The Turning Point.....	D	1075	Sept. 27
The Island of Madeira.....	S	575	Oct. 4
Villenoux: Pondicherry.....	S	350	— 15
How We Get Our Silk: Part 1.....	E	675	— 15

PATHEPLAY.

The Wasted Years.....	D	1050	Oct. 4
The Sneak Thief.....	D	875	— 4
Where the Heart Calls.....	D	2125	— 8
The Finger of Fate.....	D	2050	— 11
A Net of Villainy.....	D	1975	— 15
Hogan's Alley.....	Com	875	— 15

PATHE.

Jim Just Loves Smoking.....	C	775	Sept. 27
Muscle Development.....	Com	600	— 27
Wiffles and His Two Sons.....	C	725	Oct. 1
Prof. Rouff's Great Discovery.....	D	875	— 1
Max's Mother-in-law Loves Sport.....	Com	750	Oct. 8
Max Gets Too Much Mother-in-Law.....	Com	425	— 11

S.C.A.G.L.

Plaything of an Hour.....	D	2425	Oct. 1
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SCIENCE AND NATURE.

	Des.	Feet.	Date.
Minute Inmates of the Aquarium			
Grimaldi	E	475	Oct. 1

U.S. COMEDIES.

	Des.	Feet.	Date.
A Faked Family Feud.....	C	825	Oct. 4
Rastus' Riotous Ride.....	Com	1050	— 11

PHOENIX FILM AGENCY,

City 6312.

Phollicinem, Westrand, London.

	Des.	Feet.	Date.
Stolen Honours.....	D	—	Exclu.
Lieut. Pimple, Gun-runner.....	Com	705	Sept. 28
Pimple, M.P.....	Com	585	Oct. 5
Pimple's Proposal.....	Com	535	— 12

R. PRIEUR & CO., LTD.,

40, Gerrard Street, W.

Gerrard 9115.

Esorphone, London.

ALPHA.

	Des.	Feet.	Date.
A Long Job.....	Com	437	Sept. 28
The Heart of a Girl.....	D	835	Oct. 1
His Winning Way.....	Com	385	— 7
Love and Ice.....	C	985	— 5
His Better Self.....	D	935	— 8

ACME.

In a Fix.....	Com	402	Oct. 15
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ALMA.

Falls and Glens of North Wales.....	S	325	Oct. 8
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BLACHE.

The Million Dollar Robbery.....	D	2500	Sept. 28
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PRIEUR.

The Clay Pipe Industry.....	Int	345	Oct. 12
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SOLAX.

	Des.	Feet.	Date.
When the Tide Turns.....	D	1018	Sept. 28
A Revolutionary Romance.....	D	1024	Oct. 1
The Intruder.....	D	985	— 5
That Dog.....	C	965	— 8
Men and Muslin.....	C	1009	— 12
Retribution	D	1004	— 15

SELIG POLYSCOPE CO.,

12, Gerrard Street, W.

Gerrard 5156.

Polyscope, Westrand, London.

	Des.	Feet.	Date.
The Little Hobo.....	D	1085	Sept. 28
The Empty Sleeve.....	D	1033	— 28
Lily of the Valley.....	D	3370	Oct. 1
His Last Appeal.....	D	1860	— 5
An Egyptian Princess.....	C	1109	— 5
Estrangement	D	1030	— 8
Wiggs Takes the Rest Cure.....	Com	1050	— 8
The American Soldier.....	D	1000	— 12
The Mother of Seven.....	C	1005	— 12
His First Ride.....	Com	434	— 12
Caryl of the Mountains.....	D	1044	— 15
His Fight	D	1055	— 15

G. SERRA.

22, Denman Street, W.

Regent 4132

Rassicines, London.

CINES.

	Des.	Feet.	Date.
Her Cruel Ordeal.....	D	2326	Oct. 5
Lake Como.....	S	370	— 5
Bloomer v. the Dogs.....	Com	550	— 5
The Author's Wife.....	D	1270	— 8

THANHOUSER FILMS, LTD.,

(Head European Office)

100, Charing Cross Road, W.C.

Regent 3452.

Inpafil, Ox., London.

	Des.	Feet.	Date.
The Man Without Fear.....	D	993	Sept. 28
For Her Child.....	D	1082	Oct. 1
The Widow's Mite.....	D	988	— 5
Remorse	D	1066	— 8
The Char-Lady.....	C	1001	— 12
The Harlowe Handicap.....	D	2007	— 15

PRINCESS.

	Des.	Feet.	Date.
In Her Sleep.....	D	903	Sept. 28
The Toy Shop.....	D	992	Oct. 5
His Enemy.....	D	1007	— 12

TRANS-ATLANTIC FILM CO., LTD.

Universal House, 37-9, Oxford Street, W.

Regent 4530-9.

Transilco Ox, London.

BISON.

	Des.	Feet.	Date.
On the Verge of War.....	D	2940	Sept. 28
The Isle of Abandoned Hope.....	D	1935	Oct. 5
Campaigning With Custer.....	D	1905	— 15

CRYSTAL.

	Des.	Feet.	Date.
The Shadow of a Crime.....	D	961	Oct. 1
Some Hero.....	C	960	— 5
A Midnight Supper.....	Com	376	— 8
Easy Money.....	Com	507	— 8
His Lucky Day.....	Com	901	— 12
Lost, Stolen or Strayed.....	Com	981	— 15

FRONTIER.

When Kentucky Went Dry.....	C	945	Oct. 1
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GOLD SEAL.

	Des.	Feet.	Date.
Lucille Love: Part 12.....	D	2000	Sept. 28
Lucille Love: Part 13.....	D	1948	Oct. 5
Lucille Love: Part 14.....	D	2000	— 12

IMP.

	Des.	Feet.	Date.
His Last Chance.....	D	1060	Oct. 1
The Man Who Lost, But Won.....	D	1988	— 15

JOKER.

	Des.	Feet.	Date.
Their First Anniversary.....	Com	1048	Sept. 28
The Cure.....	Com	1029	Oct. 8
Tick, Tick.....	Com	989	— 12
A Boarder's Mishaps.....	Com	800	— 15

NESTOR.

Sophie of the Films.....	C	995	Sept. 28
Children of Fate.....	D	965	Oct. 1
A Wife for a Wager.....	D	1005	— 5
Sophie of the Films.....	C	980	— 12
Under Western Skies.....	D	987	— 12
The Lost Arrow.....	D	965	— 15

POWERS.

A Bad Egg.....	C	984	Sept. 28
Into the Lion's Pit.....	D	1764	Oct. 1
The Masked Rider.....	D	994	— 5
The Undertow.....	D	980	— 8
Regeneration.....	D	610	— 12
The Romance of an Actor.....	D	1989	— 15

REX.

Pursuit of Hate.....	D	1017	Oct. 8
The House Discordant.....	D	2009	— 12

STERLING.

Kids.....	Com	1000	Oct. 1
Love and Lunch.....	Com	1745	— 5
Papa's Boy.....	Com	1000	— 15

UNIVERSAL IKE.

Ike, Jun., in the Battle Royal.....	Com	787	Oct. 1
Ike is Kept from Being an Actor.....	Com	985	— 15

VICTOR.

The Golden Ladder.....	D	980	Sept. 28
Broken Vows.....	D	1930	Oct. 1
The Doctor's Testimony.....	D	2013	— 12

TURNER FILMS, LTD.

2, Denman Street, Piccadilly Circus, W.

Gerrard 2451.

Heptlec, London.

Des. Feet. Date.

The Harper Mystery.....	D	3100	Exclus.
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UNIVERSAL FILM CO., LTD.

40, Gerrard Street, London, W.

Gerrard 9277.

Ufilmico, London.

EC-KO.

Des. Feet. Date.

"You're Wanted on the 'Phone, Sir!"	Com	488	Oct. 5
A Pointed Joke.....	Com	545	— 8
HERON.			
The White Hope—On Championship	Com	710	Oct. 1
Australian Steeplechasing.....	Sp	342	— 5
Alone I Did It.....	Com	545	— 12

MOTOGRAPH.

Bathing in New York.....	Int	339	Sept. 28
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URBANORA.

(Chas Urban Trading Company, Ltd.)

89-91, Wardour Street, W.

Central 3118.

Bioscope, London.

URBAN-ECLIPSE.

Des. Feet. Date.

The Deputy Station-master.....	Com	410	Sept. 28
The Zoological Gardens, Budapest E.		310	— 28

	Des.	Feet.	Date.
After Many Years.....	D	1825	Oct. 1
Life on a Canadian Wheat Farm.....	E	400	— 8
The Tale of a Shirt.....	Com	420	— 8
In Southern Algeria.....	S	405	— 15
Dupin and the Laundry Maids.....	Com	450	— 15

VITAGRAPH.

31-3, Charing Cross Road, W.C.

Regent 3422.

Vitagraf, London.

Des. Feet. Date.

Too Many Husbands.....	C	2122	Sept. 28
Eve's Daughter.....	D	1030	— 28
A False Move.....	C	1007	— 28
The Mystery of the Hidden House.....	D	2008	Oct. 1
Wanted, a House.....	C	1010	— 1
Miss Raffles.....	C	1007	— 1
The Acid Test.....	D	1983	— 5
The Maid from Sweden.....	C	1040	— 5
The Accomplished Mrs. Thompson.....	C	1004	— 5
Cutey's Wife.....	C	1907	— 8
The Widow of Red Rock.....	C	1030	— 8
The Power to Forgive.....	D	1014	— 8
The Right of Way.....	D	2000	— 12
The Ladies' War.....	C	1033	— 12
The Crime of Cain.....	D	1007	— 12
Our Fairy Play.....	C	1994	— 15
Only a Sister.....	D	1014	— 15
The Persistent Mr. Prince.....	C	1027	— 15

WARNER'S.

99, Charing Cross Road, W.C.

Regent 1984-1986.

Veldtara, Ox, London.

Des. Feet. Date.

Facing the Gatling Guns.....	D	2160	Oct. 15
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WESTERN IMPORT CO., LTD.

Wesfilm House, 4, Gerrard Street, W.

Gerrard 8080.

Wesfilm, London.

KEYSTONE.

Des. Feet. Date.

Twenty Minutes of Love.....	Com	1009	Sept. 28
Down on the Farm.....	Com	1010	Oct. 1
When Reuben Fooled the Bandits	Com	1016	— 5
The Star Boarder.....	Com	1020	— 8
The Chicken Chaser.....	Com	1105	— 12
A Fatal "High C.".....	Com	1020	— 15

KOMIC.

A Race for a Bride.....	Com	308	Sept. 28
The Man in the Couch.....	Com	980	Oct. 1
Nell's Eugenic Wedding.....	Com	978	— 5
An Exciting Courtship.....	Com	961	— 8
Nearly a Burglar's Bride.....	Com	973	— 12
Izzy and the Bandit.....	Com	981	— 15

YORKSHIRE SALES AGENCY.

30, Gerrard Street, W.

Regent 5757.

BAMFORTH.

Des. Feet. Date.

Winky Gets Puffed Up.....	Com	479	— 28
Winky Waggles the Wicked Widow	Com	642	Oct. 1
Winky's Lifeboat.....	Com	442	— 5
Winky Accused of an 'Orrible Crime	Com	674	— 8
Winky and the Cannibal Chief.....	Com	590	— 12
Winky Becomes a Family Man.....	Com	505	— 15

"THE BIOSCOPE" PARLIAMENT.

Readers are invited to express their Opinions upon any subject of General Interest.

Correspondence submitted for publication must be accompanied by the full name and address of the writer, not necessarily for publication, but as an evidence of good faith. Anonymous letters will be promptly consigned to the Waste Paper Basket. Publication of a letter must not be taken to imply that the views expressed are endorsed by the Editor.

THE ROLL OF HONOUR.

To the Editor of THE BIOSCOPE.

DEAR SIR,—We act for Mr. Albert F. Stoy, C.A., whose attention has been called to a paragraph appearing in the second column of page 936 of your issue of September 10th, and to the inclusion of his name in the Roll of Honour as being associated with the General Cinematograph Agencies, Limited. It is true that Mr. Stoy, who is a paymaster in the Royal Naval Reserve, has been appointed to H.M.S. *Benbow*, but he is in no way connected with the General Cinematograph Agencies, Limited, though he may be described as being interested in the cinematograph industry in his capacity as auditor to two large electric theatre companies.

We shall be glad if, in your next issue, you will insert a paragraph stating the true facts.—Yours faithfully,

GUSH, PHILLIPS, WALTERS & WILLIAMS.
3, Finsbury Circus, E.C.
September 23rd.

"OLDEST CINEMATOGRAPH TRADING COMPANY."

To the Editor of THE BIOSCOPE.

SIR,—My attention has been called to a letter in your paper of to-day's date under the heading of "Oldest Cinematograph Trading Company."

May I suggest to Messrs. F. Bates and H. J. Fisher (two presumably British representatives of alien-controlled firms trading in England) that before putting their pen to paper to attack me (why they should have done so, unless it is to obtain a small amount of notoriety, goodness only knows) they should be quite sure of the accuracy of their statements.

Their first inaccuracy is in describing me as chairman of A. E. Hubsch and Co., Limited. I have been a director, but never a chairman of Hubsch and Co., and I may add that Hubsch and Co., Limited, is an English firm, the shares of which are held by Mr. Hubsch and myself, and no shares are held by any resident in Germany. Can the Urban Trading Company or the Société des Cinématographes "Eclipse" say that all, or majority, of their shareholders reside in Great Britain, and are British subjects?

Their second inaccuracy is their statement that Messrs. Hubsch and Co., Limited, have closed their doors.

The third inaccuracy is their suggestion that my letter can be construed into an endeavour on my part to persuade the Trade that English films are the only ones worth buying, and is, therefore, an attack on the manufacturers in countries friendly to us. This is a deliberate misstatement—I have never suggested or intended to suggest that we should boycott foreign films. I have only endeavoured to show that film can be, and is being, manufactured in England equal to the best film of other countries.

I am sure that to-day the success of any film depends on its merit, and perhaps the extremely poor sales of some of the French films (which in the early days of the industry practically dominated this market) are due to this fact, and to this fact alone.

I have yet to learn that the fact that I have been for many years partner in a firm selling German manufactured films in England should preclude me from dealing in English or films made in any other country.

I may add that during the years that Hubsch and Co., Limited, have been selling German film in England, they have been buying from English manufacturers goods to the value of many thousands of pounds every year, and exporting them to Germany.

The pettiness of Messrs. Bates and Fisher's letter is particularly emphasised in the paragraph where they say that I neglect to state that the leading actress in one of the films is an American actress. If they had taken the trouble to read the Trade advertisements they would have seen that the fact that Miss Florence Turner is taking the leading *role* in "For Her People" was given a considerable amount of publicity; and I have yet to learn that one American actress appearing in a British-made film, printed on British film stock, makes the film anything but a British film.

Messrs. Bates and Fisher allow that the object of my letter, the booming of a British trade, is a laudable one. Then why attack me for writing it?

Over eighteen months ago, in my position as Chairman of the Walturdaw Company, and on their behalf, I more or less successfully endeavoured to creat a demand for English-made film by buying from the Barker Motion Photography, Limited, "East Lynne" at a price that was in

those days a record one for a British production. This Messrs. Walturdaw followed up by giving £5,000 for "David Copperfield" from the Hepworth Company.

The following list of British-made exclusive films that have been purchased by the Walturdaw Company during the last eighteen months show that I and the Walturdaw Company have been doing our best to fulfil the promise I made to the Trade and Press at the luncheon we gave after the Trade show of "East Lynne," that the Walturdaw Company would do all in their power to push British-made film. And this is how they have kept their promise:—

- "East Lynne" (Barker).
- "David Copperfield" (Hepworth).
- "Old St. Paul's" (Clarendon).
- "London by Night" (Barker).
- "Dick Turpin" (B. and C.).
- "Guarding Britain's Secrets" (Cricks and Martin).
- "The Dead Heart" (Hepworth).
- "For Her People" (Hepworth and Turner Film Company),

and a score of smaller productions.

The above record of the Walturdaw Company shows that its efforts during the last year and a half to help the British film manufacturer have been fairly substantial, and has not been, as so *kindly* suggested by your correspondents, a personal endeavour on my part to change my coat.

In conclusion, as Messrs. Bates and Fisher have set themselves up as my critics, may I ask of them in all humility what they have done for the British film business, and what are they doing for their country in her hour of need? If they are doing anything, however small, I will take off my hat to them gladly, but from their letter I feel that their efforts are confined to throwing "mud" at those of us who are endeavouring to do our little bit to help to keep the old flag flying.

Apologising for the length of this letter, I am, yours faithfully,

For the Walturdaw Company, Limited,
H. A. BROWNE, Chairman.

September 24, 1914.

To the Editor of THE BIOSCOPE.

DEAR SIR,—Several people have spoken to me in reference to my remarks made the other day at the Walturdaw Trade Dinner *re* the music played at the Trade shows. The idea seems to be that I wanted the renter to provide a musical score. This is entirely wrong, and if you will grant me the space I would like to explain my meaning fully.

Firstly, I don't know whether it is the same at other theatres, but at my own, since the war started, we find that we are getting an entirely new class of audience, a much better one, and one which appreciates the very best of music. Before, we gave them popular music, which used

to go well, whereas with the new audience we find that good music is more appreciated.

As I said at the dinner, the manager comes to Town and goes to the Trade show, such as there was at the Electric Pavilion, sees the picture, and hears music perfectly fitted to the picture. The man who has fitted that music has had the opportunity of seeing the picture over and over again, should he need to do so, also probably has a huge library at the back of him to pick from; therefore, he is in the position to get every ounce out of the picture from a musical point of view that is possible.

Now, take the position of the provincial musical conductor. His picture arrives very often just before the show opens (and as often after the show has opened). He has to sit down and fit in the picture as it goes. The result may be very good, but it does not come up to the standard that his manager has previously heard at the Trade show. That manager, if he is like myself, is not able to tell his conductor the name of the music he heard, therefore is not able to help him in the matter. On the other hand, as I have found out when we have hired the musical score that has been set to a picture, we have found that nearly all the music included in it we have already, or are in a position to obtain. This is why I am against the renter going to the expense of getting the musical score, which I believe up to now has proved a loss to those renters who have tried it.

My idea is simply this: The renter giving the Trade show should have a list, either on his synopsis or at least obtainable, of the music set to the picture in the order in which it was played. This might be extended by also giving the cues, although this is not absolutely necessary. If this was done I can assure you it would be a great help to the picture, to the renter, to the manager, and, more than all, the provincial musical conductor.

Hoping that my letter will bear fruit, and thanking you for your courtesy in publishing it (should it appear), I remain, yours faithfully,

N. J. COVERDALE,
General Manager.

Court Theatre,
New Road, Brighton.
September 25, 1914.

IDEAL EXCLUSIVES SCORE.

We hear that the Ideal Film Renting Company's drama, "Mr. Pryce of Scotland Yard," has proved a distinct success at the Olympia, Cardiff, and Piccadilly, Porth; also that other successes in Wales for this concern include "For the Sake of a Man," at the Carlton, Swansea, and "The World, the Flesh, Etc.," at the Hanbury, Bargoed. Reports from Yorkshire speak well of the reception accorded "As a Man Sows," at the Tower, Hull, and at Halifax. This enterprising firm is certainly possessed of some wonderful "drawing lines," and has achieved quite a big name for exclusive and topical subjects.

EXETER & DISTRICT NOTES.

(BY OUR OWN CORRESPONDENT.)

The sacred concerts and picture shows which have been held in Exeter on the last two Sundays in aid of the Devon Patriotic Fund, proved extremely successful, and there is no doubt that when the accounts are balanced up it will be found that the promoters will have a goodly sum to hand over to the central committee of the fund. Last Sunday's concert was held at the Theatre Royal, while the picture exhibition was held at the Franklin Picture Palace. The concert was extremely good and well attended, but naturally from our reader's point of view, the picture exhibition is the most interesting. This I can state was excellent in every detail, and quite justified the large attendance. Next week the concert and picture show will take place at the Palladium and City Palace respectively.

The Palladium has been in the hands of Mr. Albany Ward barely nine months, but it has rapidly earned a reputation on account of the excellent films exhibited here. At the time of the *Empress of Ireland* disaster, a collection in aid of the funds raised then was taken at the Palladium. Last week Mr. Ward went one better. Throughout the week excellent films were shown of the manner in which the modern Huns wanonly destroyed many towns in Belgium, the films having been especially taken in the country of our gallant little allies. On Friday last, a special performance was held, when the proceeds were given to the Belgian Relief Fund. Needless to say, it was well patronised.

Mr. Robert G. Butler must be getting used to full houses, for every time I have been to this hall and watched the programme from the cosy lounge, there have been large audiences, thus amply justifying Mr. Butler's motto, "the better the programme the larger the audience." Last week, "In Real Life" was one of the best films, while this week "The Red Club" and "An Icy Episode" are drawing large audiences. Of course special war pictures are shown at each performance.

"The Treasure Ship" and other star films were responsible for packed houses at the City Palace last week, where up-to-date war films were also screened.

The Franklin still continues to draw its full share of patronage, and the films shown are such as suit every variety of picture-hall goers.—At the Hippodrome—a music-hall—special war pictures are screened at both houses nightly. Last week the series included "The Germans Entering Brussels," while during the present week "Ruins of Termonde" are serving to show Exonians the wantonness of German "kultur" in a manner which no pen could succeed in doing.

The war pictures included in the "Bioscope Chronicle" at the Exmouth Public Hall, are proving most attractive and give the audiences an excellent idea of what is doing both at home and abroad during the present struggle of right against wrong. Last week there were scenes from the active fighting line, including a film showing Belgian gunners in action at Alost, while coming nearer home, the King and Queen were shown visiting the wounded soldiers at King's College Hospital.

MOVIES FROM MORECAMBE.

(FROM OUR OWN CORRESPONDENT.)

The "season" at Morecambe has now practically come to an end, but still the audiences at the various halls remain good.

At the Winter Gardens, with the close of the summer season, a reversion has been made to pictures, and if similar programmes to the opening one are obtained regularly the proprietors should have no fear about the success of their undertaking. The films included "Terror of the Air" (Hepworth), "Rip, the Dog Detective" (Cines), "Sunny Jim at the North Pole," "Stirrup Club of France," "Broncho Pimple," "Bathing Beauty" and "The Beggar Princess" (Gaumont).

It is interesting to note that at Morecambe only one show is given each evening at all the cinemas—there are no twice-nightly or continuous picture halls. In addition to this, the highest price payable for a seat appears to be 6d., so that the local populace are able to procure a good three hours' entertainment for very little money. The residents in most of the industrial towns are not so happily situated.

At the Tower an extra week has been tacked on to the season, and during that time such pictures as "The Midnight Wedding," "The Tell-tale Star," "Her Big Scoop," "Luncheon for Three," "Tweedledum Joins the Black Watch," and "Billy's Suicide" have rewarded the management with good business. The Tower held a grand farewell night on Saturday last, and will now be closed for the winter season until next year.

The Alhambra, West End, have been featuring "The Strategy of Conductor 876," "When Cartridges Failed," "A Night Out," "Bathing Beauty," "The Little Madonna" and "Her Big Scoop"; whilst at the Albert Hall Cinema the following films have been drawing good houses:—"Mystery of the White Car," "Cross in the Cacti," "Rich Man's Redemption," "Nan, Good for Nothing," "Lost Thro' Greed" and "Business and Love."

The Whitehall Picture House proprietors, besides catering for their patrons in their usual satisfactory style, have found time to collect a sum of £7 11s. 3d., which has been handed over to the Mayor of Morecambe's Belgian Relief Fund. The principal films at this hall during the week have been "The Lure of Gold" and "The Fight for the Great Black Diamond."

CYCLE v. CAR.

Mr. Walter Clarke, a film traveller, and Edmund Shaw, aged 17, both in the employ of Messrs. Herbert's Pictures, Limited, met with a serious accident the other day, when their motor cycle collided with a car, which was being driven in the opposite direction. Both men were severely cut and bruised, and had to be taken to hospital.

A GREENOCK ATTRACTION.

Mr. Clayton, of the B. B. Cinema, Greenock, on Monday, Tuesday and Wednesday of last week, gave the facilities of his hall to aid recruiting for Lord Kitchener's Army. In addition to topical war pictures, an address was given by a Greenock soldier, who has returned wounded, and the story he had to tell of deeds of bravery on the field of battle stirred enthusiasm to a high pitch.



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THE ECLAIR FILM CO.

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London, Paris, New York and the World.
12, Moor Street, Cambridge Circus, W.

THIS WINTER'S EXCLUSIVES.

Mr. E. G. Foster on Features Present and Pending.

There is at least one member of the Trade who has no fears of a prolonged slump in the exclusive market, even in the case of unusually big films, necessarily hired at a price in advance of "open market" rates. By way of proving his faith, the gentleman in question, Mr. E. G. Foster, manager of the Dominion Exclusives Company, of Gerrard Street, has already made arrangements to release at least three new features on the exclusive basis before Christmas. So far from anticipating any difficulty in doing business with exclusive features, Mr. Foster confidently expects to greatly extend the connection which his company, since its formation in the early part of the year, has already built up and is shaping his policy on that belief.

"Do you anticipate," we asked him, "that conditions during the coming winter will be sufficiently normal to allow the big exclusive a fair chance of success?"

"Emphatically, yes! I would except the very long film, however. I think the fashion for subjects over five parts in length, was already subsiding before the war. But for good three and four-reelers the prospects are excellent, and I think those who are holding them back are following a mistaken policy."

"It is said the exhibitor will not be able to pay big prices for special features this winter."

"That is partially true.

There will be a certain amount of economy, but a quite exceptional film can be hired out at a moderate price and still show a profit to everybody concerned. That we hope to prove with the subjects we have now in hand."

"You do not think the majority of exhibitors will abandon the exclusive altogether in favour of an entirely open market programme as has been suggested?"

"I think they would, in most cases, be ill-advised to do so. I quite realise that the problem of the composition and price of the programme is one for the individual exhibitor to solve, and I would not presume to dictate the solution to him, but speaking generally, I think

such a procedure would weaken the programme when, as a matter of fact, it will probably need strengthening. Everything depends, of course, on the state of trade generally during the winter. In face of acute distress in the country we would all have to think of revising our methods, but while things are comparatively normal, the paying policy will be to give the public programmes as good or better than usual. Personally, I am optimistic, and am therefore, not holding back any of the films I had arranged to release."

"And they include—?"

"First, the four-reeler, by Kay-Bee, entitled 'The Wrath of the Gods,' which is a staging of a Japanese legend, centring round the eruption of the volcano Sakurajima in the early part of the present year, which we think something special in the way of realism. It was staged by Mr. Thomas H. Ince, the man who made 'Gettysburg,' and he has declared it to be the best thing he ever did. It shows the actual events which followed the eruption, and combines a real good story. Every man at the Kay-Bee plant was put in this film, to say nothing of a special company of Japanese actors, and it is the only film I can recall which employs a 'stage' of several score square miles. In several scenes a great sketch of sea coast is shown, almost in a bird's eye view, and the thousands of natives

can be seen flying from the lava, while behind them whole villages are shown in flames.

"Among other incidents is a stampede of horses, as a result of the eruption, an earthquake effect and a picture taken on a schooner in the bay, on whose decks a rain of red-hot cinders are hurled from the volcano. The great thing is that, in every case, an actual incident is shown; it is not faking, but staging on an extraordinary scale, and of an altogether unusual realism. I expect this film to make a big hit at the Trade show which we shall shortly announce. Several exhibitors who saw our previous announcement in your paper have already been to see it and wanted to book dates



MR. E. G. FOSTER.

1s. EACH.

That is the cost of our Special Patriotic Slide (as below). ∴ We can supply any quantities.

Appeal to the Public.



The British Cinematograph Industry gives employment to over 150,000 men and women in these islands.

It is hoped, therefore, that the public will wherever possible, support the Picture Theatres during the present period of national peril and hardship.

By so doing they will be assisting materially to *stem the threatening tide of unemployment, with its terrible and far-reaching consequences.*

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Telephone—Regent 5678.

although we have not yet finally determined on the exact release date."

"And after 'The Wrath of the Gods?'"

"We shall release first a three-reeler, entitled 'The Death Call,' one of the chief points of which is that it shows exactly what the famous or infamous 'third degree' of the American police really is. This film is also a Kay-Bee, and it may be interesting to state that this company are now regularly making multi-reels, all of which will be supervised by Mr. Ince. As you know, they have a tremendous organisation in California, and cannot easily be beaten for big effects, as 'Gettysburg' showed.

"About further releases," concluded Mr. Foster, "I would prefer to say nothing until our arrangements are a little further advanced. A good deal of our energy is still being devoted to 'The Battle of the Sexes,' and I am glad to say that right through the panic period we were getting inquiries and bookings for this Griffith feature. What I hear from exhibitors who have shown it, confirms my opinion that it pays to book good exclusives more than ever at times like the present, when the exhibitor has unusual difficulties to face in maintaining attendances at a normal figure."

HULL NOTES.

(BY OUR OWN CORRESPONDENT.)

The past week has made very little difference in regard to the general situation as it affects the cinema industry in Hull. As one manager said to me the other day, "We are not doing big business, but we are keeping our heads above water, and have no serious cause for complaint. Of course, it is patent to anyone that we are not doing the business we were last year at this time." This is a fair statement, I think, as to how matters at present stand.—Since last writing, I am able to state that exhibitors are doing more in the direction of assisting the various war relief funds. The efforts mentioned last week were a success, and this week there is another to add to the list. Mr. Malam, of the Cleveland Picture House, in the Wilmington district of Hull, arranged a capital concert which took place at the cinema on Sunday. The proceeds were in aid of a soldier's blanket fund, promoted by the *Hull Daily News*, and the *Eastern Morning News*. The event was a very successful one, and Mr. Malam is deserving of congratulations. Under the present conditions, I think, no one would expect a cinema manager to devote a week-night performance to any of these worthy funds, but more efforts such as those of Mr. Malam, and Mr. Swan, of the Circus, would be greatly appreciated. Let us hope there will be more yet.—Many cinema managers, I notice, are taking their share in providing for the amusement

of the many soldiers at present stationed in Hull, by admitting them at reduced prices.—The general public are still keen on war topical, and good films of this description are greatly welcomed.—The Palace (Moss Empires) is providing well in this direction, and the management is showing excellent pictures direct from the front. Last week's views of Termonde in ruins were good. Special advertising throughout the city is accompanying the screening of these five Moss Empire pictures.

The Tower and Strand managements are doing their very best to supply the public with the best pictorial subjects, and are meeting with deserved success. Last week the Strand presented the "Lights of London," and this week the Tower, Anlaby Road, is having a successful six days run with "Brewster's Millions."—"As a Man Sows, So Shall He Reap," is the picture which heads the list at the Strand, and the splendid picture, "Madame Sans Gene," is the principal film for the last three days.—Mr. Comber, who has been featuring some good stuff at the Theatre de Luxe, has this week snowed "The Bells" and "His First Case," and the attraction for the latter part of the week will be "The Sharks of a Great City."—"On the Verge of War" is one of this week's special one-day attractions at the Coliseum.

FROM THE WELSH METROPOLIS.

(BY OUR OWN CORRESPONDENT.)

Mr. Harris, who is interested in six other halls in the country, is taking over the Castle Cinema here. He intends to open in a week or so's time, when he will place a mammoth programme before the public.—The Cardiff and Canton Cinemas are giving matinées each Friday afternoon, the whole of the takings of which will be devoted to the Relief Funds. The latter hall is doing flourishing business under the management of Mr. Lewis, late of the Associated Electric Theatres, Limited, and of Merthyr.—The Central Cinema screened "The Mysteries of Paris" last week to crowded houses. Mr. Trevethan tells me that his audience was most enthusiastic at the showing of this old favourite.—The Barnard Brothers are now managing the Ninian Palace here. They are contributing some excellent effects to the pictures shown, and their efforts are much appreciated by the patrons.—"A Million Bid" is the topline at the Hippodrome this week. The business during the last few weeks, Mr. Mudge tells me, has been terrific. As

usual, I was shown several extremely smart hand-bills and throwaways. Mr. Mudge possesses a never-ending faculty for getting up these ideas, and the hall benefits considerably thereby.—Several changes in the staff are to be reported at the Gaumont Company's branch. The new manager is Mr. Thompson, while Mr. Green has now replaced Mr. Bartlett in the film hire department. Mr. Talbot, late traveller for Kineco, Limited, is the outside representative in place of Mr. Cotton.—Mr. Maynard, of the Old Original, has been called up. He is an ex-N.C.O. in the R.A.M.C. Mr. Lloyd takes his place during his absence.—I witnessed a private show of "While London Sleeps," the new Ideal exclusive. All the showmen present expressed their admiration of the general production and photography, and Mr. J. M. Phillips, the genial manager of the Ideal, is doing big booking with the film.—The local branch of Pathe's announce a Trade show of "Detective Craig's Coup" on October 5th at their offices, 13, Charles Street.

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Exhibitors and Electricity Charges.

THE QUESTION OF "CURRENT RATES."

In the recent Scottish agitations as to whether "power" or "lighting" rates should be the basis of charges for current used in cinemas, no one has had more experience than Mr. N. C. Paton, the writer of the following article. Through this gentleman's instrumentality, exhibitors in Edinburgh and other Scottish towns are saving many pounds annually, but there are still many who are, owing to the case for exhibitors not having been properly placed before the authorities, paying much in excess of what they ought to do. It is to those that Mr. Paton specially appeals, and the case he presents certainly merits their earnest consideration.

The agitation mentioned, we may add, is upon a par with one which occurred some few years ago in the Newcastle-upon-Tyne area, and, as a consequence of which, local exhibitors were successful in securing a substantial reduction in their weekly charges for current used on motor-generator sets. Mr. Paton's article runs as below:—"The following lines should be equally interesting to exhibitors using current from a public supply, also to those with private installations, because of the principle involved. This article has been written, not as a technical treatise on electric supply to bioscope machines, but as an important argument as to whether the current thus used should be charged for at 'lighting' or 'power' rates.

"When cinematography was in its infancy, and with the advent of the projector arc, we availed ourselves of public electric supply and willingly paid the charges demanded because of the manifold advantages it offered.

"As we gained in knowledge we introduced auto-convertors, motor-generators and rectifiers with their accompanying reduction in running costs, yet it is not because of these innovations that I base my claim to be charged at "power" instead of "lighting" rates.

"Supply authorities, no doubt, felt that it was necessary to, at first, charge us at lighting rates as picture theatres before the advent of the motor generator were then undesirable customers. The heavy and uneven loads demanded through resistances connected practically across the lighting mains seriously disturbed the balance of supply and entailed in many instances the necessity of additional balancers, etc.

"Nowadays, however, in the modern picture house, there is no disturbance of supply, the bioscope being connected only through the motor generator to the mains, while the lighting is distributed evenly across both sides of

the supply. The load factor is also much above the average, and the picture theatre is now a valued consumer. In spite of this fact, many exhibitors are still being charged "lighting" rate.

"Some, I have no doubt, in common with certain supply authorities, will say that the current used produces a light, and therefore should be charged at "lighting" rate.

"In the case of electrical welding, current is greatly used and is passed through two carbons in a self-same manner with a much stronger resultant arc, yet for this consumers are granted 'power' rate, notwithstanding the fact that the load is intermittent and by no means an acceptable one, unless charged on a maximum demand basis. In this case the intense heat from the arc is utilised, and the light is shielded from the eyes for very obvious reasons.

"In the case of the bioscope the position is reversed, the light is used to project the image to the screen, while the heat is dissipated in a manner not invariably appreciated by the operator.

"The arc welder does not want the light, the operator does not want the heat, both heat and light are produced in the same manner—yet the arc welding is charged at "power" rate and bioscopes at "lighting" rates. If current used for arc welding is power, then current used for bioscopes is the same.

"The latter is not used as an illuminant within the meaning of the Act any more than the light obtained in arc welding, hence my contention that current used for bioscope purposes is the power used to project the image to the screen, and consequently should be charged at 'power' rate. For purposes of general illumination we utilise different types of fittings and for these lights we are quite prepared to pay lighting rates.

"The lighting charges were kept intentionally high by supply authorities, because the average lighting load is only a few hours' duration, the cheap rate for 'power' being brought about on the assumption that motors are run during the remaining hours of the day. This, of course, is not now the case generally, and some supply authorities even offer special two meter-rates for "power" used between certain hours of the day.

"Certainly, one and two house a night shows are run during the peak load, but what of the continuous show? These run on an average ten hours per day, with a high load factor, yet many pay lighting rate, while a butcher who uses a 1 h.p. motor one hour per day is charged power rates for his running operations.



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"The generating costs of a supply company are based on the load factor, yet exhibitors who increase that load factor are still being denied a fair charge per unit.

"I feel sure we have good reason to complain of the treatment meted out to us, for not only are we being charged exorbitant prices for current, but are bandied about in many towns by inspectors who have a most weird conception of the regulations of the Cinematograph Act.

"The reason we are paying lighting charges for power is that we started that way, and the supply authorities are not likely to reduce the charges by half without being asked, not by an individual, but by a representative committee of the Trade.

"The exhibitors in Glasgow are in the fortunate position of having a City Electrical Engineer and Electricity Committee of the progressive type, who long ago recognised the justice of our demands and granted a special flat rate of $1\frac{1}{2}$ d. per unit without being asked.

"They also realised that it was possible for the exhibitor to generate his own current by means of gas engines and petrol sets at about 2d. per unit.

Other supply companies are also quite well aware of the fact, but every exhibitor is not in a position to spend the necessary capital on generating plant.

"Some time ago the matter was brought before the Electricity Committee of Edinburgh, and they recognised the demands of the exhibitors and granted a special rate of $2\frac{1}{4}$ d. per unit. Now, we are very thankful for this concession, but we hope Edinburgh will endeavour, before another year, to come into line with Glasgow. Although our demand for 'power' rate has not been officially recognised, the special rate is a step in the right direction.

"These two supply authorities are, unfortunately, exceptions, and hundreds of exhibitors in Scotland are losing money because they do not go forward in a body and make this reasonable demand.

"The supply companies recognise that exhibitors have a logical right to a special rate, but they are not coming forward to offer a reduction without being asked, or forced, to do so."

HALIFAX HINTS.

(BY OUR OWN CORRESPONDENT.)

Mr. Leslie Stansfield has returned to the Electric Theatre, Wards End, after a stay in Chatham, and Mr. Cecil Price, who has been in charge here, returns to Chatham. Mr. Stansfield takes over a hall newly decorated and renovated, and under his guidance the popularity of one of the oldest places of amusement in Halifax should be considerably increased. The management are making a feature of war topicals, and the best to be had are always secured for incorporation in their programme. "The Slave Poppy," which held first place last week, was a distinct success. It is a fine production, and maintained a charming interest throughout. "Caught in the Rain" and "The Indian Outcast" were also included in the programme. For the current week, Mr. Stansfield has secured "A Million Bid" (Vita-graph) for his principal attraction, together with a fine list of other attractions.

Patriotism plays a strong part at the luxurious Picture House, Wards End, and large audiences are now invariably the rule. The star picture for last week, "On His Majesty's Service," proved a splendid attraction. The topical films projected at the Wards End establishment are undoubtedly a great factor as a recruiting agent, and everybody is advising the would-be recruit to visit the Picture House.

Mr. Horsfall has secured two first-class war films for showing during the current week at the top of an admirable programme, which includes a star in "The Escape of the White Glove Gang." The fourth of the series of war cartoons is also included in the fare. Special selections of well-known works by an efficient orchestra add greatly to the enjoyment to be derived. "Tribe with Sir Herbert

Tree as Svengali, has been booked here for an early date.

Mr. Aucutt, of the Theatre de Luxe, Northgate, informs me that, considering the present crisis, business with him is brisk. Last week he provided his numerous patrons with a good strong programme, which included "Hearts Adrift" and "Avenged." Mr. Aucutt has also procured an excellent bill-offer for this week, the principal features being "As You Sow" and "The Hunchback." A new picture house, now in erection, is to be opened in the near future in Queen's Road. This is to be called "The Cosy Picture Palace." The district around Queen's Road is thickly populated, and there being no near opposition, good business should be done. Mr. Reg. Watson, who has for some time been the manager of the Ideal Picture House, Raglan Street, has been engaged to take charge of this new venture.

Variety always marks the selection of films presented to patrons by the management of the Palladium, King Cross. During last week a good programme was submitted, and a satisfactory return was the result. "The Beggar Princess" held top position, and proved a film of merit. "The Curse of War" is the "star" for the first three days of this week, and will be displaced for the latter part of the week by "The World, the Flesh, and the Devil."

At the Gem, Crossley Street, the war pictures are the best and latest. One is taken through Termonde and other devastated towns, all the horrors of the war being forcibly conveyed. "A Rogue's Honour" also proved a film of quality. Good business is the rule here, and also at the Picturedrome, King Cross, under the same management.

HELP IN TROUBLE.

All legal questions under this heading are dealt with by a well-known barrister-at-law, while Mr. James W. Barber, A.M.I.E.E., consulting engineer, is responsible for the replies on technical matters.

FILMS writes:—An employee, named "D," when engaged by a certain firm agreed that for five years from the termination of his agreement with them he would not enter the employment of any person, firm or company, carrying on a business similar to that carried on by the firm then engaging him, nor assist in the carrying on of such a business within 30 miles of London, where the firm carry on their business, or within 30 miles of any place where he should have been employed by the firm at any time during the continuance of his employment with them. "D." severed his connection with the firm about twelve months ago, and it is understood that he shortly intends opening a similar business in partnership somewhere in London. Can the firm prevent his doing so under his agreement?

The Courts have laid down that the only true test in these cases of restraint of trade is: "What is a reasonable restraint with reference to the particular case?" We may, therefore, regard the law as settled that the duration of the contract, and the area over which it is meant to extend, are not determining factors as regards its validity, but are elements in the general consideration by the court of the reasonableness of the transaction, and the question of reasonableness is for the court to decide on all the facts. If the court came to the conclusion that the restrictive covenant went beyond what was reasonably necessary for the protection of the firm's business, it would decline to enforce it against the employee. Furthermore, the reasonableness of the transaction is not the only matter into which the courts will inquire. A covenant might be fair as between the parties and yet injurious to the public interest. In a case of that kind it would be held to be void.

* * *

Failure of consideration—Infringement of patent.—Agreement to advance money to stop infringement.—No money advanced.

"X.Y.Z." writes:—A person named A, while in the employ of the B. Company, registered a design for a patent article, which design was later on infringed by another company. A then entered into an agreement with his employers that, in consideration of their paying the necessary expenses to bring an action to stop this infringement, he should give them the sole right of sale, they paying him the same royalty

as before. No expenses, however, have been in fact incurred, and A has since been discharged by B company, and now contemplates bringing an action against them for an injunction to restrain them from continuing to use and sell his patent article. The company, of course, urge that the agreement entered into will prevent him from getting any redress in this direction.

As the company have not been called upon to advance the money, the consideration for the agreement has wholly failed, and the agreement is therefore void, and in our opinion A is entitled to the injunction to be asked for, and also to an inquiry as to damages.

* * *

Carriage of goods.—Railway.—General Lieu.—Stoppage of goods in transition by unpaid vendor.—Whether lieu exercisable against the latter.

PUZZLED writes:—Goods were consigned by L., from the United States, to C. and Co., in England. The goods were shipped upon a through bill of lading, which provided that they were to be carried to Liverpool, and then to be forwarded from there *via* the ——— Railway to C. and Co. "and the carrier (it said) is authorised by the owner to forward by a connecting carrier, and upon such conditions as the latter may exact." The railway company had the following condition on their consignment note:—"All goods delivered to the company will be received and held by them subject to a lieu for money due to them for the carriage of and other charges upon such goods, and also to a general lieu for any other moneys due to them from the owners of such goods upon any account."

Before the goods in question were delivered to C. and Co., that firm became insolvent whereupon L. claimed to stop the goods in transition. The railway company have been paid the charges for the conveyance of the goods in question, but as C. and Co. owed them money in respect of the conveyance of other goods, the company claim to exercise their general lieu as against L. on the goods in question. Have the Company power to do this?

The company are not entitled to hold the goods for the reason stated, and L. can recover them by action.

MANAGER complains of the steaming of lantern slides, which, he says, "take quite a few minutes to dry out on projection. The result is most objectionable to the audience. Can you advise me on how to overcome the trouble?"

The trouble is certainly due to the slides being damp before being placed in the lantern slide carrier. The remedy is to keep the slides in a warm, dry place until ready for projection. Most operators keep their slides in the operating-box close to the lamphouse. It sometimes happens that a slide has been bound up when it was in a very damp condition. The best plan under such circumstances is to cut through the binding at one edge and to keep the slide in a moderately hot place for some hours, afterwards re-binding the cut edge.

"W.A.H." asks the best class of lime to use for oxygen and hydrogen. Also if pastels give a superior light to the best limes.

For a high-powered lime light yet we think there is nothing superior to a hard Nottingham lime. It is advisable to use one of large diameter, say 1½ ins. or even 1¾ ins. A pastel has the advantage that it will last quite a considerable number of performances, and does not require the attention the lime does whilst running. On the other hand, we do not think the pastel gives so good a light as does the lime.

"J.S." writes as follows:—"The lamps of my installation are all wired in pairs, 100 volt lamps being used on the 200 volt supply. Lately I have experienced trouble in connection with one pair of lamps. The trouble is that one lamp first goes out, then the second; after a few minutes a very bright burning, also fails. Upon examination, the first lamp to go out is found to be quite in order, whilst the second the filament has failed and the glass is much blackened. This has happened on a number of occasions recently, and we cannot trace the trouble. Sometimes the lamps will last a week before failing, at other times perhaps only a few hours."

Everything points, "J.S.," to the fact that a "short" occurs in the circuit of one lamp. Without question it is of an intermittent nature, or the trouble would be ever present. Your lamps are wired two in series, and the effect of short circuiting one would be to throw full voltage across the second, so causing this lamp to burn very brightly, and prematurely fail. The first lamp would be quite sound, because a short circuit would simply shunt the current, and merely put the lamp out. It is rather strange that the "short" is not a permanent one. As it does not seem to be, and both lamps light up properly when replaced, we are inclined to think the trouble is in the lamp-holder of the

lamp that firstly goes out. It may be that one of the very small wires composing the flexible comes into contact with the terminal or wire of opposite polarity. This occasionally happens if a lamp-holder be carelessly wired. Generally, under such circumstances, either the wire causing the short circuit burns out, or the "short" is of a permanent character. Probably in your case the handling of the lamp clears the "short," whilst the accidental shaking of the fitting, by even, perhaps, the wind blowing the pendant, might be sufficient to reintroduce the "short."

* * *

INQUIRER writes *apropos* the use of a gas engine for generating electricity: "In the event of your considering a gas engine driven generator plant to be a good investment for a picture theatre in a district where the supply current available is 4d. per unit, what size generating plant would be required to supply the following:—(Outside sign and sixty 25 candle-power lamps, two arc lamps, forty 16 candle-power lamps inside, and the projector arc lamp of probably 40 amperes. Also what would be the cost of running the plant per hour on full load? Gas is 2s. 9d. per 1,000 cubic ft.

Without doubt, it would be a profitable investment to instal a gas engine generating plant under the conditions you mention.

With regard to the size of plant. The sign will consume, using 30 watt lamps, 1,800 watts, and the inside incandescent lamps, if of 20 watts each (approximately 16 candle-power), 800 watts. The energy consumption will depend upon the dynamo voltage. In your case, as the principal unit is the projector lamp, we would recommend a 70 volt generator as being the most economical. At this pressure the projector lamp will consume 2,800 watts, and the two outside arc lamps, if each of 10 amperes capacity, 800 watts. The total demand, therefore, is nearly 7 kilowatts. A little should be allowed for contingencies, and so a dynamo not smaller than 8 kilowatts capacity should be used. A generator of this size would require an engine of about 14 horse-power to drive it, whilst the consumption of gas for a plant of this size on full load would be between 300 and 350 cubic ft. per hour. Considering that the engine will not be running at full load, you will probably find that 1,000 ft. of gas would be consumed in about four hours. So the cost of running would be approximately 8d. per hour.

NO SUNDAY SHOW AT PAISLEY.

To aid the National Relief Fund, Mr. Arthur Vivian, of the St. George's Hall, Paisley, offered to give an entertainment each Sunday evening during the war, showing sacred pictures, and devoting full proceeds to the fund. The magistrates, however, declined to give the necessary permission, and the fund is thus robbed of a fine source of income.

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Scottish News and Notes.

(BY OUR OWN CORRESPONDENT.)

Mr. David Scott, the popular manager of the Palace, one of Edinburgh's most popular houses, and an ex-army man, has answered his country's call and gone back to the colours. Mr. Scott, on rejoining his regiment, was gazetted quartermaster. "Good luck and a safe return" is the wish of all friends.

The result of the benefits for the National Relief Funds, organised by the Glasgow branch of the Exhibitors' Association, and held in thirty-seven different halls in Glasgow on Wednesday, September 16th, must be a disappointment to all concerned, and the total received, £377 15s., falls very far short of the sum expected.

The business done in the various Glasgow halls during last week has fallen off a little, the cause being another spell of good weather and the fact that it was the week preceding the last holiday of the year. The present week, however, will more than make up the leeway, for September Holiday Monday in Glasgow means to the exhibitor what August Bank Holiday means to his *confre* over the border—special matinées and crowds at the evening performances, while money is more free for the rest of the week.

The programmes being submitted continue to be of the best, but one result of the flooding of the market with topical and war subjects is that many of the houses are cutting out special features and exclusives, and several of the renters who specialise in these are finding themselves much quieter than usual at this time. The public will have topicals all the same, and the up-to-date renter, like the exhibitor, must add to his list of war specials and get his share of the business.

The Picture House (Provincial Cinematograph Theatres, Limited) last week featured "On His Majesty's Service," a thrilling British and German Secret Service drama, which is a fitting subject for inclusion in the list of specials already shown at this house. The remainder of the programme was up to the Picture House standard, and the attendance of visitors to this hall continues to be eminently satisfactory.

Mr. Kelly, at La Scala, keeps his audiences together in a manner which must be pleasing to his directors and shareholders alike. No matter what hour La Scala is visited, there is always a fine attendance. The programme contains all the latest and best releases, while the additional attraction of the vocal quartette adds the necessary finish to a perfect entertainment.

"Forging ahead" is an apt term with which to describe the state of affairs at the Picture Salon. Topicals (war specials direct from the

Front), and drama and comedy in fine variation are provided by Mr. Sharp, and the result is that the receipts are daily advancing. Mr. Wilfred Senior and his orchestra provide excellent music. The roof gardens and tea rooms form a valuable adjunct to the Salon's attractions.

"The Loss of the *Birkenhead*," that story of heroism which will ever stand out as an example to the world, was shown for the first three days of last week at the Theatre de Luxe, and was a most successful top-liner, drawing splendid crowds every day. The other items in Mr. Butt's programme included first release dramas and comedies, and, of course, the latest productions of Gaumont, Pathé, and the Topical Budget. By the way, the unco' guid magistrates of Glasgow have held their hands up in holy horror at the idea of granting the De Luxe a Sunday evening for the benefit of the War Fund, which consequently will go short of £30 or more. Will the magistrates make it up? Mr. Butt offered to show only sacred pictures, provide only sacred music, and allow Corporation officials to take the money, giving light, hall, programme, staff, printing, and all incidentals free.

"England's Menace" proved a grand holiday attraction at the St. George's Cross Picture Hall, and from 2.30 till closing time the building was packed. The other pictures on the programme were over the average, and Mr. Twaddle left nothing to chance when selecting special holiday fare for his patrons. So popular has Mr. Marks' orchestra become at the St. George's that the musical programme is now printed, and scarcely a performance passes but some patron has a favourite piece played by request.

I was agreeably surprised on a recent visit to the St. Enoch Picture House to notice the improvements made by Mr. Lightfoot, both in the programme selected and in the projection. In the past the projection was not always up to standard, but nothing but perfection will suit Mr. Lightfoot, and he has now accomplished his aim. Business keeps on increasing, and the hall is gaining in popularity with regular visitors, and the up-to-date programmes are attracting many of the passers-by. "Drake's Love Story" and "The Right of Happiness" are the stars this week, and a fine selection of topical topicals are also being screened.

The Vaudeville, Argyle Street's newest cinema, has secured for itself a niche in the favour of the public, and daily is increasing in popularity. Two-hour programmes are now the rule, as the

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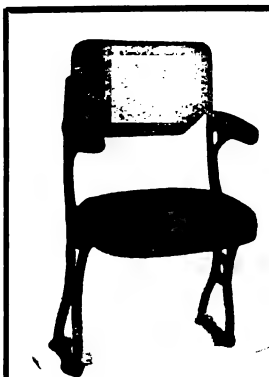
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projection is good, the music bright, and the hall comfortable, the Vaudeville has good claims for support.

The Star, Maryhill, where Mr. Tronson is in command, continues to keep abreast of the times, and attracts good houses twice nightly from this end of the city. Mr. Tronson's programmes are always pleasing, and a pleasant hour resulted on my visit last week.

"Napoleon" and "Nick Winter and the Mysterious Bank" are the two bright stars in the programme provided by Mr. M'Ara at the Paisley Road Scenic this week, and on holiday night the place was packed with an enthusiastic audience. Mr. M'Ara believes in plenty of comedy and brightness is the keynote of all his selections.

Two halls always a pleasure to attend are the Argyle and the Charing Cross Electric, for at both one always finds a programme somewhat different from the others. And herein the management score. The public know it, and at both halls a good attendance is always a sure thing.

Of the suburban houses, one of the most popular is the Cathcart Picture House, and although it is far removed from the crowded city, the attendance is always good. Mr. Cuthbertson does not believe in rushing after war specials, and his

audiences agree with him. Good drama, comedies, and scenics are the favourites at Cathcart, and a local topical from Mr. Cuthbertson's own camera occasionally is always sure of a rousing reception.

For the holiday, Mr. Wolstenhulme, at the B.B. Cinerama, Victoria Road, had as a special attraction "Little Lord Fauntleroy," and, needless to say, did excellent business. The remainder of the programme was in keeping with the star, and from first to last delighted the large audiences.

There was a good attendance, including many clergymen of all denominations, at the Theatre de Luxe on Friday forenoon to witness a private show of "The Sign of the Cross," presented by the Reynolds Film Agency. The masterpiece, which was accompanied by Mr. Meaton's orchestra and choir, was immediately characterised as one of the really great pictures, and I understand there is considerable competition for the first run for Glasgow. Whoever gets it will secure a winner.

"St. Elmo" and "The Sands of Life," both Balboa exclusives, were shown on Wednesday, at the Theatre de Luxe by the North British Film Company.

ROUND ABOUT BOOTLE.

(FROM OUR OWN CORRESPONDENT.)

In this locality, managers are giving their whole-hearted support to the claims of the Prince of Wales' Fund, and within the last few days no less a sum than £80 has been handed over to the authorities. Trade all round is good, and no reaction is expected in the near future.

The "benefit" performances given at the Bootle Picture Palace, of which Mr. W. H. Green is the manager, was under the patronage of the Mayor, and the whole of the takings, and also the money realised by the sale of programmes, was handed over to the local Prince of Wales' Fund. A special patriotic programme was shown, which included "The Relief of Lucknow," "The British Fleet," "French Troops," "An Englishman's Honour," "A Naval Competition," "French Dragoons," and also a number of patriotic slides. Mr. Green was enabled to hand over the sum of £40 to the fund, as a result of the entertainment.

Cinema pictures of the Liverpool "Pals" Battalion were shown last week at Sun Hall, and their parade at St. George's Hall, and the enormous enthusiasm which was displayed by the large crowds which had assembled to witness the "turn-out," was shown in a series of exceptionally fine views. Many local young men are included in these battalions, and their friends who attended Sun Hall in large numbers had thus the opportunity of seeing them on the pictures. The topical and war films are, as usual, one of the principal items on the agenda, and no effort has been spared to obtain all the latest views and other subjects of present-day importance. "A Legacy of Vengeance" and "The Mansion of Sobs" attracted exceptionally large audiences last week. The "all star" programme for the current week

includes "A Royal Conspiracy," "A Leech of Industry" and "A Military Judas."

The Stanley Road Picture House is also participating in the prosperity which the port is now enjoying, and the entertainments provided by Mr. J. H. Campbell are noted for their versatility and quality. Apart from the variety turns, the most successful picture recently has been "Won in the Clouds," while good patronage was also accorded "When Conscience Calls" and "Deputy Sheriff's Star." The serial, "The Adventures of Kathlyn," has gained popularity each week, and the number of times that Mr. Campbell is asked for the date of the next number is evidence of the interest it has aroused.

A sum of £25 5s. 6d. was raised at the Queen's Picture House, Waterloo, for the local Relief Fund and the Prince of Wales' Fund. Last week's features were "America to Europe by Airship," "Lucille Love," and "Children of Captain Grant."

The management of the Waterloo Picture Playhouse placed the theatre at the disposal of a committee of local ladies and gentlemen, with the object of giving a benefit in aid of the National Relief Fund. The entertainment commenced with the singing of the National Anthem, which was followed by a number of vaudeville turns and pictures. £30 was realised. Last week the performances, which were attended by large audiences, were especially noticeable for the spirit of patriotism which pervaded the entertainments. In addition to war films were shown "A Woman of the People," "The Heir of Logardires," "Her Dreadful Secret" and "Black Jack, the Crackman."

SOUTHAMPTON'S FINE NEW HALL

(BY OUR OWN CORRESPONDENT.)

Southampton's newest picture theatre, the Gaiety, which was formally opened by the Sheriff (Councillor G. Etheridge), on Saturday afternoon, must surely rank as one of the most charming halls on the southern coast. In design Oriental, it is architecturally one of the features of the Southampton High Street. The hall, which is both spacious and lofty, is reached through a fairly large vestibule, and no expense has been spared to make it as comfortable as possible, all the latest improvements having been installed. For instance, electric foot-lights enable one to take a seat without stumbling over the feet of those who are already seated. The seats themselves are, of course, of the tip-up variety, and are upholstered in red, the remainder of the scheme of decoration being carried out in oak and pale blue. Hand-painted panels on the wall add to the charming effect, everything being most pleasing to the eye. A fine wide stone staircase leads to the balcony, outside which is a spacious landing for smoking. A first-rate orchestra of six instruments has been engaged under the personal direction of Mr. Ernest Verdi, and there is no doubt that the hall is destined to enjoy a wide-spread popularity.

There was a very large gathering at the opening, and many members of the local public bodies attended with the Sheriff, among those present being Aldermen W. E. Bathurst, H. Cawte, J.P., and H. H. Smith; Councillors H. J. Blakeway, W. J. Collins, W. G. Dedamess, T. McDonnell, W. Laughland, L. G. Stevens and C. G. Thomas, J.P.; Mr. B. A. Farrow, R.N.R., Mr. J. R. Smith, J.P., and others. The Sheriff apologised for the absence of the Mayor, who was unable to return from Brighton in time for the opening, and expressed the hope that the hall would prosper. He congratulated the architect and builders on having provided such a handsome building, remarking that it would have an educational value.

Mr. D. L. Elkin, speaking on behalf of the proprietors, stated that the proceeds of the performance were to be devoted to the Mayor's Fund for the relief of local distress, by which they hoped to establish a tradition of public service which would always be maintained by the management. The ideal of the founders was to provide, not only a place of amusement and entertainment, but to contribute something towards the educational life of the town. More and more attention was being paid to the educational, moral and patriotic mission of the theatre, and the pictures at the Gaiety would be of that character.

Among the films shown were Victor Hugo's "Toilers of the Sea," a graphic representation of the loss of the *Birkenhead*, in three parts, screened for the first time in Southampton, "Broncho Billy's Great Leap" and "The Battle of the Weak."

BRADFORD LICENCES.

At a meeting of the Fire Brigade and Dramatic Licensing Committee of the Bradford Corporation, the necessary licenses for the carrying on as cinematograph entertainments were granted in connection with the Regent Picture House, Manningham Lane, and the Cross Lane Picture House, Great Horton.

BOLTON NOTES.

(FROM OUR OWN CORRESPONDENT.)

"Business as usual" is a very suitable motto for the Bolton picture palaces. Up to the present the effects of the war have been felt in a comparatively insignificant way. Perhaps this is due to the fact that only a small percentage of the mills are stopped. For it must be remembered that the patrons of the picture houses are, to a large extent, composed of those who earn their livelihood on mules and looms. Another thing is the fact that managers have got to know just how to cater for the public. Patrons of the Queen's Theatre have been having some excellent varied programmes of late. Amongst the star films that have been on view are the great work of the Vitagraph Company, "A Million Bid," with its realistic portrayal of the shipwreck, and "Give Us This Day." The latter, one of Jury's Imperial series, is altogether different from what has been submitted here previously, but it nevertheless took well, as did "Charge of the Light Brigade" and "Battle of Louvain." "The Shattered Tree" has been a popular picture at the Deansgate Electric Theatre. This was preceded by "Vendetta," the adaptation from Marie Corelli's famous novel, with Mme. Regina Badet in the leading rôle. Keystone and Pimple comedies are as popular as ever in Bolton and the managements have begun to realise that a programme would be incomplete without one of these laughable subjects. Those going the round recently have been "An Icy Episode," "Won in a Cupboard," "When Smeltz Loves," and a whole evening was devoted to "screaming items" at the Mount Street Theatre with successful results.

Nat Pinkerton's experiences are still drawing, his latest *debut* being in "Treasure of Guatamaza," at the Paragon Theatre. Here also the historical Scotch drama, "Rob Roy," taken from Sir Walter Scott's novel, has taken the eye, together with the latest war topical and scenic subjects. There is every indication that six changes a week has come to stay at the Gem Picturedrome. A first-class entertainment is always assured, including the latest films, such as "The Lamb, Woman and Wolf," "The Southerners" and "The Last of Their Race." These have been interspersed with up-to-date war items, and the playing of patriotic airs has invariably prompted lusty singing by the loyal audiences. I am sorry to say this is conspicuous by its absence at many other local theatres, and evidently the public have got so tired of hearing the National Anthem played, that they do not now show their patriotic spirit by standing. The latest news from the Astley Bridge Belle Palace is that the proprietor, Mr. Kearns, has, during the week, been granted a music licence, and this should make the lot of visitors here more pleasant.

FINE ALPINE PHOTOGRAPHS.

Some very fine photographs are being shown by Messrs. M.P. Sales Agency, Ltd., under the title, "Adventures on the Roof of the Earth," taken by Mr. Frederick Burlingham, and vividly depicting the difficulties and dangers of Alpine climbing. They include the ascent of the Jungfrau, the Matterhorn, and other well-known elevations. To all who have experienced the fascination of mountain-climbing, this film will be of enormous interest, and even the uninitiated, who shudder at the dangers incurred, will not be able to resist the imposing beauty of these marvellous mountain tops.

East Anglian Notes.

(BY OUR OWN CORRESPONDENT.)

A good sign is the large number of patriotic films that have been and are to be shown in the district. Not alone are managers securing the kind of film most topical to the present crisis, but they are nearly all announcing "All-British programmes." Of course, films from America, France, and neutral countries are sometimes included, but generally speaking our own productions form the largest percentage. That patrons are surprised at the high quality of the British films, and that they want more of the same films is an undoubted fact. Their reception has been most gratifying. In fact, at one cinema, the chief item, a Hepworth drama, evoked more applause for a single picture than I have heard for some time. Taking a general survey of trade locally, there is a decided improvement. I trace this to the arrival of the end of the outdoor entertainment season and the excellency of the films.

That fine military novel, by John Strange Winter, "Bootles' Baby," adapted for the cinematograph, is the feature this week at the Ipswich Picture House, and needless to say, it is an unqualified success. Another picture that was a winner was the beautiful historical production, "King Charles II."

Pictures of the "Battles of Louvain and Haalem" have brought money to the King's Lynn Electric Theatre this week, while the stirring story of British discipline was told in "The Loss of the *Birkenhead*."

Last week two fine new cinemas were opened, one at Sheringham, and the other at Beccles.

Situated a few miles from Cromer is the pleasant and quiet township of Sheringham. For some time past the place has gradually been becoming a popular seaside resort. The Electric Palace, Sheringham, is finely situated on the Cromer Road, opposite the railway station, and has been put up by Mr. Sadler with great rapidity. Inside and out everything has been done with a view to attracting every type of patron. The architects, Messrs. Simons and Co., are to be congratulated on a fine building. They have made comfortable seating accommodation for 500 people. The electric plant is particularly good, while the operating box contains the latest machines. The clearness and the steadiness of the pictures being especially noticeable. The theatre is open nightly, and matinées are given on Saturdays. A capable pianist has been found in the person of Miss Dorothy Brown.

Trade at Yarmouth is "As you were" or "No change." I would add, however, that if the war lasts much longer the herring industry will be seriously affected, and the hundreds of Scotch folk who come to the town in the winter will not come this year. After a trying season this will be very hard on the local cinemas who are naturally much interested in the advent of the Scotch fisher people.

The features last week were: At the Gem, "The Master of the World," and the Keystone comedy, "A Bathing Beauty"; at the Empire, "The Great Stroke" and "The Child of Love"; at the Coliseum, "Master of the World" and "The Secret of Adrianople."

In Mr. A. Dagnall, the Lowestoft Palace has a skilful manager, and withal, a popular one. He is always up-to-date, and if anything of especial interest is going on, you may be sure that a film will be immediately secured for the Palace. This week he is showing all the best and latest dramas and comedies.

A Thanhouser military drama, "The Golden Cross," and a Vitagraph drama, "The Silver Snuff-box," are the specials at the Cosy Corner, where trade is still good.

Many readers of THE BIOSCOPE since the war began have wondered at the pessimistic tone of these notes, especially having regards to the more optimistic notes of my *confrères* in other parts of the country. I beg to suggest that the truth, however repugnant, must be told, and that facts have to be faced. On the East Coast things are worse than anywhere by reason of its situation. And, I must add with confidence, that matters are likely to remain. As I pen these lines I read that brilliant lights on the sea fronts, and any bright illuminations are to be lowered. Well, that means that the season at the coast towns will end at once, and as a matter of fact, they are doing it now, although this latest regulation is only acceleration.

I have such a large and scattered district to cover that it is impossible for me to make frequent and regular visits to all the cinemas, therefore, I shall be grateful to anyone who will keep me informed of any interesting happenings in connection with their theatres. Letters addressed to THE BIOSCOPE, "Melrose," Greyfriars Road, Norwich, will always reach me.

The Cromer season is now closed, and it can hardly be called a very successful one for anyone. However the Cinema Palace has proved a great attraction to visitors and townsfolk alike, and with luck a good trade is to be counted on for the next season.

Matters are normal in Norwich now, and it is most gratifying to me to be able to record a distinct advance in receipts. In the main I attributed it to the war pictures, and the way they have been "boomed." Every local theatre has pictures connected with this great contest being shown, and there is promise of even more being included in programmes. In conversation with "one in authority," I had a tribute paid to the cinemas in the war. He was of opinion that these were doing marvellous recruiting in a quiet way. People were being shown by pictures the stern realities of war, and what we are fighting for, and the British love of their Fatherland was sounded with the result that they immediately "listed." In concluding, he expressed the hope that as long as possible the cinemas would continue to show war pictures, for by doing so these were helping England in her crisis in a most practicable manner. Mr. T. Hallisey at the Theatre de Luxe, is finding business fairly prosperous just now, at any rate receipts are slowly, but surely improving.

The Victoria Hall runs it very close in the matter of attendances, the specials here now being "A Hunting He Would Go" and "The Relief of Lucknow."

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The Cines Company's Programme.

It is gratifying to find that the showroom of the Cines Company, which, for a time, was seriously disorganised by the outbreak of the war, has now resumed its regular programme, a fact which will be hailed with great satisfaction by film viewers, for no more attractive or varied programme is to be seen in London, nor, we may add, under more comfortable conditions. The last week's list comprises four films, which are well up to the standard of these studios, showing all those qualities of dramatic and humorous interest taken with artistic perception, attention to detail and perfect photography which are characteristic of the Cines Company's work.

The principal item is a pathetic little drama in two reels of humble child life, which will make an irresistible appeal by its homely and unforced sentiment. Frugolino is a little boy who lives with his parents in the slums of the city. His daily work is to beg in the streets to supply his parents with food and drink, and his daily reward is hardship and ill-treatment. An invalid lady takes an interest in the child, and, pitying his state of ignorance, meets him regularly and teaches him the difference between right and wrong. One day, while sitting in a doorway begging with his mother, a passer-by drops a pocket-book containing a large sum of money. The old woman seizes it and hurries away, but Frugolino, remaining, sees the return of the passer-by, who commences a useless search for the packet. Frugolino recognises him as the porter in a house of business, and, realising that the loss may mean his ruin, he determines to do what he can to restore the pocket-book. He sees where his mother has hidden the treasure, and creeping out of bed that night he secures it and succeeds in restoring it to the old man, who, with his family, is in despair at his loss. Their gratitude to the boy determines them to adopt him, and he is eventually placed in a position where he can maintain himself honestly. Eventually, through his unremitting industry, he is able to take his mother from her wretched surroundings, and help her to a better and happier life.

It is a pretty story, beautifully produced

with some very charming scenic surroundings, and is rendered particularly interesting by the intelligent and attractive performance of the handsome child who plays the part of Frugolino. This is a film which is bound to be a great popular favourite.

A decided contrast is the very amusing comedy, "The Magic Spray." Maxi, after being rejected by the lady of his choice, is on the point of suicide when he sees a handbill describing the virtues of a wonderful spray, which has the power of softening and subduing the most stubborn female heart. He obtains a supply, but applies it so indiscriminately that he is besieged by every woman he meets. He finds safety in flight, and at last has the opportunity of trying the power of the spray on the object of his affections. He is completely successful, but at the height of

his happiness the lady's husband arrives, and Maxi is hurled through the window into the arms of the women he has been trying to elude. He escapes after a long chase by plunging into a stream, the water of which cools the ardour of his pursuers, and enables him to reach home a wiser and a wetter man. This is a merry little farce, full of amusing situations.



SCENE FROM "THE LOST POCKET-BOOK."

Another excellent comedy introduces us once more to the ever-popular Bidoni. He is suffering severely from the tyranny of his wife and his mother-in-law, who, being ardent suffragettes, treat him with all the contempt that a mere man deserves. He determines to escape, and, leaving his clothes on the bank of a river, he goes abroad. His wife sorrows for the loss of his services, but soon finds another victim, who fares no better than the first. He also flies abroad, where he meets Bidoni, and each being equally anxious to resign all rights in their joint wife and mother-in-law, they start an argument, which is ended by the sudden appearance of the mother-in-law, who quickly reduces them to abject submission, and to a state of servitude which is left to the imagination. Bidoni has long established himself as a favourite comedian, and he will add to his reputation by his humorous handling of this subject.

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with the effects of waves on a magnificent rocky coast, and they are all shown with studies of light and shade, which make this a film of great artistic charm.

LINES FROM LEEDS.

(BY OUR OWN CORRESPONDENT.)

So far as can be ascertained from personal inquiry at the Leeds agencies and from the size of the audiences at the local cinemas, business varies a good deal. Some of the agencies state that trade is very quiet, whilst others are experiencing very busy times, and the central halls are having full houses constantly, whilst some of those on the outskirts of the city and in the surrounding neighbourhood are having only "thin" audiences. Taken all round, however, there does not appear to be much cause for grumbling under the present circumstances, and things might be a lot worse were not the majority of people desirous of carrying out the motto, "Business as usual," as far as they possibly can. The local clothing trade—perhaps the principal business in the city—is very busy on Army orders, and consequently the immediate future holds out high hopes for exhibitors.

The Ideal Film Renting Co., Limited, are noticing a shortage in good open market feature films. This concern misses the supply of Continental films a great deal, because it is their practice to purchase Cines and Nordisk productions, and up to recently these firms have not been in a position to guarantee delivery. Now, however, the Cines Company are understood to be willing to guarantee delivery, commencing this week. "As a Man Sows, So Shall He Reap," or "The Angel of the Slums" (Barker), for which the company hold the exclusive rights for the British Isles, has been wonderfully successful since it was introduced to local exhibitors, and in Leeds it is booked for eleven runs. In practically every other Yorkshire town also record bookings are being experienced. This success may, perhaps, be accounted for to some extent by the fact that the story is written by a Yorkshireman (Mr. Granville Taylor), and the remarkable drawing power of the film is well illustrated by the fact that when it was shown at the Central Pictures, Elland, for a week, 8,000 people visited the hall, and the population of the town is only 10,000. Last week a Trade display of "When London Sleeps" (B. & C.), took place at the Assembly Rooms, Leeds. This film is taking very well, and the firm hold the exclusive right for the British Isles. On Tuesday last, at the Theatre de Luxe, showmen witnessed the portrayal of the U.S.A. production, "Flames of Justice." This film is 4,000 ft. in length, and is packed full of thrills. The Ideal Company have purchased the negative. It will be remembered that about twelve months ago, "£1,000 Reward" had a very successful time, but it was not then shown very much in Yorkshire. The Ideal have now taken over the rights of the picture, and the bookings indicate another successful run. "Mr. Pryce, of Scotland Yard," is also going strong, and there is keen anticipation of the "Topsy Turveys." Mr. John Hassell's sketches upon topical events—which the Ideal are filming, will be released shortly. The company's cartoon slides have been going very strongly of late.

Upon entering Park Place, where the premises of the New Century Film Service are situated, one's

gaze is immediately arrested by a huge gilt-lettered sign of the firm's title, which has just been erected. It is one of the largest of its kind in Leeds. The company are experiencing remarkable bookings for "On His Majesty's Service," for although arrangements for the New Century having the exclusive Yorkshire rights, were only definitely settled last Monday, bookings have been secured, amongst other places in the West Riding, at Bradford, Barnsley, Sheffield, Wakefield, Keighley, Castleford, Harrogate and Shipley. The New Century are still experiencing a demand for war topicals—only they must be topicals, and not rehashes of old films. This requirement the New Century are easily able to meet because they have made arrangements for taking the rights of Barker's topicals. Trade all round with this firm is very brisk, and there has been a marked improvement during the past week or ten days.

At the Gaumont Company's premises everybody is kept busily employed, for Mr. A. E. Cotton reports: "We are getting busier than ever." This should be pleasing news to the Leeds manager (Mr. F. Collins) for he has been taking a well-earned holiday at Blackpool during the past week, and, though not entirely out of touch with business, has not been available to give his personal attention to the firm's affairs. One has no need to fear, however, when such a reliable second-in-command as Mr. Cotton is at hand. On Thursday last, there was a large gathering of exhibitors to witness a Trade display of "For the Empire," the companion film to "England's Menace," and the bookings were very gratifying. Four war topicals were released on Monday and were at once in great demand. The latest ordinary topical, "Dinant and the Meuse," before the Germans came, and the Sixth War Topical, "In the Wake of the Huns," showing the blowing up of bridges, etc., are yielding good business, not only on account of the clearness of the photography, but because they are actual pictures taken by Gaumont's own men. The Leeds branch have been doing their share in assisting in the relief of distress though in a very unostentatious way. They have not secured advertisement by having their name publicly displayed in relief fund subscription lists, but, in several instances, where special displays have been arranged, the proceeds from which have been handed over to various funds, Gaumont's have supplied numerous films free of charge.

Messrs. Pathé Frères find that business is keeping just about as usual. Their dramatic films and war topicals are in good demand. The interesting announcement as made that in October "The Boundary Rider" will be released by the firm, whilst a month later "Detective Craig's Coup" will be released. These two reels are American productions, and throughout teem with interesting and exciting incidents. In the machine department business continues on normal lines. A new reinforced Pathé machine has just been installed at the Queen's Palace, Shipley. Original from

SNIPPETS FROM SOUTHPORT.

(BY OUR OWN CORRESPONDENT.)

It is no exaggeration to say, that up to the present, Southport managers have not been adversely affected to any appreciable extent, because of the war. I have attended all the theatres in the town, and whether afternoon or evening, I have invariably found well filled seats in every part of the houses. In normal times the outdoor season finishes with the termination of September. However, Southport will be at normal for some months to come. The Government authorities have decided to send 14,000 soldiers here for six months. Billeting arrangements have now been made, and the men are expected at the beginning of October. Needless to say, in my chat with the managers, I have found them highly pleased at the turn of events. Fourteen thousand soldiers with, at any rate, some leisure time on their hands, means that places of entertainment will be visited, and then think of the money circulating. The company house-keepers and private individuals taking the soldiers, receive 3s. 4½d. per day per man, as some people are taking as many as twenty, and will have them for six months, they will be better off than in the height of the summer season. Therefore, I am able to report, "Business as good as ever, prospects brighter than ever."

The authorities have made good use of the Southport picture theatres in their recruiting campaign. The Mayor (Dr. Limont) and various people, have attended at all the cinema houses and delivered speeches during the past fortnight, with, I hear, very good results.

Glance at the programme presented by Mr. H. Kennedy (secretary) at the Picture Palace, Lord Street, and say whether it could be more topical. "Your Country Needs You," "Battle of Louvain," "Germans Entry Into Brussels," "England's Menace," "The Little Morin" (in the war area), and the "Pathé Gazette," also "Gaumont Graphic." Capital for Mr. Kennedy, and no wonder Mrs. Parker, the manageress, says that she is finding business very brisk. (Really, I should have said, "Glance at *part* of the programme" for the films

already mentioned have been supported by many other excellent ones.) By the way, Mrs. Parker invites her patrons to take her a handkerchief upon our next visit, all she receives, of course, ultimately finding the way to the soldiers. She tells me to state there has been an encouraging response.

Since my last notes appeared, Mr. William Walker, at the Nevill Street Picture House, tells me that he has lost his pianist, Mr. Walter John Salt, who, by the way, has done good work as a musician ever since this theatre was opened. He has joined Kitchener's Army. Mr. Walker has had as the chief attractions, "Zola, the Dancer," "The Crowning Glory," "A Leech of Industry," and one, he says was immensely popular, "Austrian Spy." He announces a powerful attraction for the week, starting October 5th, namely, "Traffic in Souls." Afterwards he will discontinue his practice of charging for programmes.

"We have not dismissed any of our staff, and won't do, with your help." Mr. Frederick M. Jones, who controls the Empire Picture Theatre, tells the general public. If he continues to provide films as good as he did last winter, he is certain to experience the same excellent support as before. Since he reverted to "pictures only," a fortnight ago, he has relied on "From the Flames," "Johanna, the Barbarian," "Texas Bill's Last Ride" and "The Southerners,"—all films intensely dramatic, and of a character which has served him well hitherto, in fact, I learn he is doing better business now than he did with his vaudeville entertainments.

Mr. W. Wade, at the Birkdale Picture Palace, had two packed houses a week ago last Friday for members of the Birkdale Conservative Club and Association visited him, the object being to help the local Relief Fund. He screened as the "star," "Behind the Footlights," and I gather all were impressed with the excellence of the pictures generally. Similarly, the Birkdale Liberals will visit him tomorrow night. This is a splendid way of advertising, and good results should follow.

FROM THE FRONT.

It has been our privilege this week-end to read a number of letters from an officer serving at the Front, all of which have reached this country bearing the official mark "Passed by the Censor." We are very kindly permitted to give the following extracts therefrom:—

August 21st.

"Life is very cheerful . . . all is merry and bright. It is a nuisance not to be able to tell you anything about the country, or where we are—anyway, we are a very cheerful little family. . . . My horse is a dear old chap, who takes everything as it comes, and just walks on through life. I say, cannot you manage to send me some cigarettes—you know the brand? . . . Anyway, I am having the time of my life—very fit and hearty. . . . Cheer O.

August 23rd.

"I had my first real scrap the other day. I cannot tell you when, where, how or why, but we did have it, anyway, and I never realised before quite what was meant when people talked about bravery of Englishmen, and how they could fight. It was grand. A small force up against God—knows how

many, and not only did they hold them, but drove them back and silenced their guns. No shouting, no panic, no anything. It might have been the King's birthday without the general bluster. . . . I am very fit—very dirty—but enjoying every hour of the day, and some are jolly long ones. There are rumours innumerable, but don't believe anything you see in the papers except extra official news, and take that even with a grain of salt."

September 13th.

" . . . I shall want *some* washing when I get back. It's a dirty life and plenty of work. I saw—I say! I *saw* my feet for a few minutes three days ago—What a life!!"

September 16th.

"We have been on the move all the time, and I am very much in need of sleep. . . . the night before last I had a great time. My column, of which I was in charge, got spotted by the Germans, and they shelled us for three hours as we trekked along the road, and I'm blessed if anything was hit, though some (shells) came very much closer than was pleasant. . . . Things are going on fine for us, and at present I have every hope of being home for Christmas."

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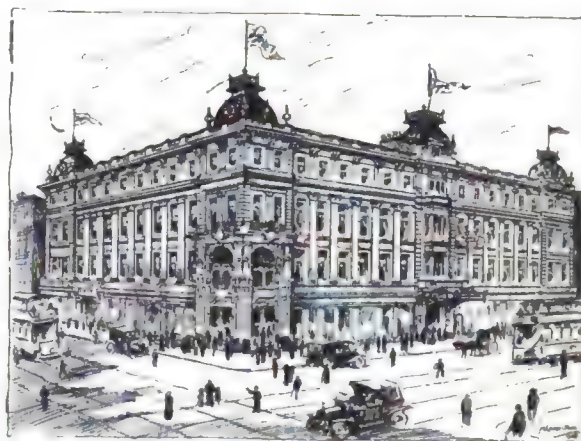
GLASGOW'S LATEST HALL.

The march of the cinema in Glasgow continues despite crisis and war, and on Monday evening the latest addition to the city's numerous halls



opened its doors to the public, and right well the picture-lovers responded. The new cinema, which for many years was Glasgow's most popular playhouse, was formerly the Royalty Theatre and latterly the Scottish Repertory Theatre, but those who knew it as either of the foregoing would not now recognise it as the same building. Extensive alterations have been made internally, the seating remodelled and brought up-to-date, and in addition to the old bars new tea rooms

and lounges have been added, two large warehouses having been absorbed for the purpose. The old entrance, seen in the centre of the right-hand front of the photograph, has been converted into an exit, and a magnificent new entrance built on the corner. Black and white marble and ornamental pillars, with stained glass windows, give the new entrance a fine appearance, and the brilliant illumination at the busiest corner of the city's centre will make the Lyric a popular landmark. At the opening the star picture was "An Opera Singer's Triumph," and the mid-week change feature "His Last Chance." The projection is by a Gaumont Chrono supplied by the Glasgow branch, which also provides the whole programme, and the resultant picture is as perfect as could be desired. The managing director of the Lyric is Mr. D. A. Macfarlane, and the resident manager Mr. George Paulton, formerly of the Picture Salon, both of whom have long experience in the picture and variety business, and as variety forms an important part



of the programme, their experience will be especially valuable. The illustrations used are by the courtesy of *The Entertainer*, Glasgow.

RE-OPENING OF SADLER'S WELLS THEATRE.

On Saturday evening last we spent a very pleasant hour or two at the re-opening of the historic Sadler's Wells Theatre, which now forms one of the important Biocolor Circuit, and is run upon their lines of popular prices and first-class pictures. His Worship the Mayor of Finsbury declared the building open, and among other excellent speeches was one by Sir Joseph Lyons, D.L., who, with Captain B. J. Friend,

attended in military uniform. The regalia of the Mayor and aldermen lent additional colour to a very fine gathering, and the initial performance under the new *regime* passed off amidst truly remarkable enthusiasm. We were pleased to note the attendance of several well-known members of the Trade; also the fact that the entire proceeds were to be generously devoted to the relief funds. We regret that lack of space precludes more extended notice of the function.



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Liverpool and District.

(BY OUR SPECIAL CORRESPONDENT.)

The Liverpool Corporation have invited tenders for the hire of the public baths at Queen's Drive, Walton, Speke Road Baths, Garston, and Lodge Lane Baths, for the purpose of holding cinematograph entertainments. The city is now so well equipped with places of amusement that it is not likely, in view of the prevailing conditions, that there will be any very keen competition. In years gone by the proprietors of the Bedford Hall, Walton, have given entertainments during the winter in the Queen's Drive Baths, but now there are three other competing halls within comparatively close proximity. Converted public institutions—such as baths—when engaged in competition with first-class halls, well-fitted, and showing the latest releases, can only appeal to the public on the ground of cheapness, and even then up-to-date and topical programmes cannot be ignored.

A sum of £42 10s. has been handed over to the Prince of Wales' Fund, by Mr. Percy Hamer, of the New Premier Picture House, Old Swan. Business has not been affected to the slightest degree by the war, and recent programmes have included "In the Days of Trafalgar," "Cameo of Yellow" and "Quicksands," all of which attracted large audiences. The hall, by the way, which seats about 1,000 people, is one of the most imposing and luxurious in the suburbs, and shortly it is to be decorated. Two performances are given each evening.

At several of the Liverpool picture theatres Territorials are admitted at half the usual prices. At the Rotunda Playhouse, however, where recently pictures have been freely introduced into the entertainment, men serving the Colours, appearing in uniform, are admitted without any charge at all.

The Stanley Cinema has found competition very keen of late, but, despite this, business has been as good as can be expected. An excellent picture is projected by Mr. T. F. Phillips, and last week's programme included "Soldier's Honour," "Hearts and Swords," and "Lost Through Greed."

Situated in the heart of Liverpool's cosmopolitan population, the St. James' Picture-drome, of which Mr. S. K. Morgan is manager, is continuously in receipt of good patronage. I noticed in the vicinity of the theatre, play-bills printed in a foreign tongue, recommending foreigners in search of good wholesome amusement

to visit the St. James's, where a continuous performance is given each evening, and in the afternoon a matinee. Last week's feature films were "Her Big Scoop" and "Rorke's Drift." Special prices are charged for admission to the matinees during the summer months only, being 2d., 3d. and 4d., the usual prices being 3d., 4d. and 6d.

"Britain for Pluck, Mount Pleasant for Pictures," is the announcement surrounded in a brilliant red, white and blue border, which confronts the visitor on entering the New Century Picture Hall, the first permanent picture theatre established in Liverpool. Recently, a new Kalee machine was installed, and an excellent, clear and steady picture is the result. Mr. F. Victor Swift, the manager, was formerly the pianist, and, consequently, is well acquainted with the musical needs of his audience. Mr. Walter Burnet has succeeded Mr. Swift, while the vacancy in the operating room, caused by Mr. F. Harvey volunteering for active service, has been filled by Mr. Rollinson. "The Jew" broke records for the week during which it was exhibited, while business above the ordinary synchronised with the exhibition of "Finger-prints," "The Drudge" and "Shadows."

Considering the circumstances, Mr. Edge declares that during the short time the Homer Cinema has been opened the returns have been very good. Matinees are given daily, and the popular prices of admission from 2d. to 6d. ensure for the Homer, which is situated in the heart of a densely-populated neighbourhood, unbounded prosperity. "Won in the Clouds" was an extremely attractive feature, and universal satisfaction was expressed at "Me an' Bill," "Heart of an Actress" and "Code of Honour."

Last week, at the Queen's Picture House, the well-known Walton Hall manager, Mr. J. A. Lobb, gave a benefit in aid of the Prince of Wales' Fund. The performance was continuous, and in a lengthy programme the "star" film was "Children of Captain Grant." When "A Tragedy in the Clouds" and "America to Europe by Airship" were exhibited, record audiences were attracted. "Lucille Love" is proving a popular serial.

A "cinema day" is being arranged at Liverpool, where on a particular day to be decided the proceeds at all the halls—excepting those which have already assisted—the proceeds will be handed over to the Relief Fund.

THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

The Enemy in Our Midst.

In view of the many unique possibilities offered to the dramatist by the epoch-making events of this solemn moment in our national history, it is only to be expected that film makers should give their special attention to the production of war stories. Life at the present time is all too full of natural drama, and it is essential, therefore, that film plays based upon it should be presented with more than usual regard for strict realism.

It is rather a pity that the producer of "The Enemy in Our Midst" did not altogether realise this latter fact and model his play accordingly upon real life, instead of favouring the exaggerations and absurdities of conventional melodrama. That there has been a very real peril of the kind suggested in this film we have all had reason to know during the last few weeks, and it would have been perfectly possible to expose the precise nature of this peril upon the screen in a most interesting and informative manner. The producer of "The Enemy in Our Midst" has not been content with the wealth of actual facts of which he might have availed himself in shaping his drama. He has preferred to indulge in the usual orgie of ridiculous and impossible sensationalism. And the result is that he leaves us coldly unconvinced, bored, and somewhat irritated.

It is, perhaps, unfair to ascribe the weaknesses of the film solely to the producer, since the artistes—or, at any rate, most of them—also assist largely to create the general atmosphere of artificiality by which the production is marked. The "German spies" of the story are wholly un-Teutonic in appearance, and they behave without exception like the "tuppence coloured" villains of a Transpontine melodrama.

Although crudely acted, the film is well enough as an ordinary piece of sensationalism, and it contains several cleverly devised spectacular scenes. But we should be misleading our readers if we were to suggest that it has any serious bearing upon the most serious subject with which it is supposed to deal. It is the very real gravity of the latter which moves us to point out—perhaps rather forcibly—the artificiality of the film story. Regarded simply as a melodrama, it is a fairly average sort of production; but as a "topical" story it is grotesque. (Clarendon film. Argus Film Service, Limited. In three parts.)

The Blind Fiddler.

In a very beautiful setting, which shows proof of rare artistic perception in its selection and reproduction, we have a charming moral fairy tale by Dr. George MacMullan which teaches the blessing of contentment with one's lot and the folly of hoping to benefit by gratuitous favours. Old Pat is a fiddler, living in happy obscurity with his old wife, the idol of the children, for whom he is ever willing to play, and in great favour with all the countryside, who consider him the greatest musician in the world. Pat wanders off into the woods, and plays so sweetly that even the fairies come out and dance to his music, and the Fairy Queen offers him any wish his heart desires as his reward. Of course, he asks for his sight, but he soon finds that there are many ugly things in the world of which he had been in happy ignorance. He is so dismayed by what he sees about him that his music suffers, and even the little children complain that he doesn't play the tunes they used to love to dance to. So Pat goes back to the fairy and asks her to cancel the gift, and the moment she does so his musical power comes back to him, and he is happy and the cause of happiness to others.

It is very Irish in sentiment, and produced as it is, makes a very charming story. The woodland scenes are of exquisite beauty, and the fairies as elf-like and bewitching as is possible to expect. Mr. Bigelow Cooper makes a picturesque figure as the old fiddler, and some pretty children's dances give a very pretty effect to the final scene. (Edison Company. Released November 19th. Length 1,081 ft.)

Pimple Enlists.

Pimple is a wonderfully adaptable person. All is humour that comes to his net. He can make fun of people and of things, of ideas and of institutions. Whatever he touches turns into laughter. And throughout all his adventures he is consistently amusing.

It was inevitable, of course, that Pimple should turn his attention to the great war, which seems indeed to have provided him with exceptionally favourable material. War, of course, is not, as a whole, a laughing matter, and it should be pointed out that Pimple's skits in connection therewith are strictly confined to such aspects of the subject as lend themselves to jesting. The jokes which this talented comedian knows so well how to crack have always been in the best of

taste, and never cruel or out of place. In fact, he vies with *Punch* in the tone of his humour, which is ever kindly, free from bitterness, and inspired solely by the true spirit of mirth.

"Pimple Enlists" may be described as a skit on the German Army and the Kaiser, who are most unmercifully satirised in this excellent film. Every weak spot in the enemy's armour is pierced by the keen wit of Pimple, and the result is a burlesque which will make every audience that sees it fairly shout with delight. In these sad days we have quite enough of the horrors of war in our newspapers, if not in our own lives, and there is none who will not hail with pleasure the welcome relief provided by this really clever film. As we have already pointed out, its fun is pure and legitimate fun which can be painful to no one. There are no burlesqued war scenes. It is simply a merry joke at the expense of our foe. Altogether, "Pimple Enlists" is a thoroughly wholesome and delightful little entertainment. (Folly film. Phoenix Film Agency. Released October 19th. Length 850 ft.)

The Kaiser's Nightmare.

As its title suggests, this little film is a semi-humorous review of the present European situation, presented for the most part in a satirical manner from the Kaiser's point of view. The "travesty poem" by Mr. J. S. Norton upon which it is based, and quotations from which appear upon the screen, is published in the form of a penny booklet, and the caricatures, cartoons and other drawings shown in the film are the work of Mr. F. Baragwanath. It is, perhaps, rather a pity that the latter should all be "still drawings," as opposed to "animated cartoons," since, under the circumstances, they gain nothing from their cinematographic presentation, and might have been produced with equal effect as lantern slides. Although not ambitious or particularly novel, however, the film doubtless has some value as a sort of topical skit, and should therefore be useful to many exhibitors. (Charing Cross Film Company, Limited. Released October 1st. Length 600 ft.)

The Moonstone of Fez.

Some years ago considerable interest was aroused by a sensational story which appeared in a well-known Sunday paper describing the mysterious disappearance of a lady travelling with her daughter on the Continent. The details, which were vouched for by the writer, were intensely dramatic, and it is no wonder to find that out of this material Mr. Robert W. Ritchie has written a strikingly effective film drama. Everything has been done in the way of mounting and production, and the result is a film of unusual interest and originality.

Mrs. Osborne and her daughter are travelling in Morocco, and in a bazaar at Fez, Mrs. Osborne buys a curious jewel known as the Moonstone

of Fez. A native seizes the lady's hand and begs to tell her fortune, but he is at once arrested by the police and hurried away. Mrs. Osborne and her daughter are somewhat alarmed at the disturbance, from which they are rescued by a young American, Van Norden, who escorts them back to their hotel. That evening Van Norden learns that a native suffering from the Black Plague was arrested in the bazaar and died two hours later.

Mrs. and Miss Osborne proceed to Marseilles, where they occupy adjoining bedrooms. The morning after their arrival, Winifred Osborne is alarmed to find that her mother has disappeared, her room bearing no trace of having been occupied. The hotel proprietor and his staff deny all knowledge of her mother's arrival, assuring the girl that she came alone, and even the American Consul, who is called in, is convinced by the hotel doctor that Winifred is suffering under a delusion. The mystery is solved on the arrival of Van Norden, who, by tracing the Moonstone of Fez, forces a chambermaid in the hotel to confess the truth. Mrs. Osborne died of plague during the night, and in order to prevent a panic the proprietor of the hotel removed all traces of her presence in the hotel, even erasing her name from the register. Van Norden is able to solve the mystery, and has the opportunity of offering Winifred consolation in the future.

It is an intensely dramatic story, and is produced in the best manner of the Vitagraph studio. The scenes in the bazaar are picturesque in the extreme, and the whole action is plausible and convincing.

Mr. Maurice Costello, Miss Constance Talmadge, and Miss Eulalie Jensen give effective renderings of the principal parts, while the minor characters are played in a manner which greatly adds to the realism of this fine drama. (Vitagraph Company. Released November 12th. Length 2,002 ft.)

The Busy Business Boy and the Droppers-In.

Here is another of those perfectly delightful George Ade comedies which are rapidly making for themselves a unique reputation, and which are certainly amongst the cleverest things yet produced. Strictly speaking, "The Busy Business Boy" is not a play at all. It is just a marvellously vivid presentation of a disturbed morning in the life of a commonplace American business man. One of the charms of George Ade lies in the fact that he never finds any need to go beyond real life in his search for humour. His business—in conjunction with the Essanay producer and players—is not to exaggerate and mangle life out of all recognition, but to act as a sort of selector of everyday incidents, carefully preserving their natural appearance, but setting them before us in such a way that we, too, can realise the infinite humour which has always been



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concealed in them if only we had known how to regard them from the proper point of view. Looking at the world through the gaily-coloured Essanay-Ade spectacles, and listening to the humorist's dry witticisms thereon as conveyed by the films' sub-titles, existence becomes a very merry thing indeed, and we fancy that there are few people who will be able to resist the pure and direct fun of these most admirable productions. Nothing could be healthier or pleasanter than George Ade's aspect towards affairs, and in teaching us to adopt a similar attitude he performs a very real service. Indeed, these pictures constitute a strong and invigorating mental tonic.

There is not much need to enter here into the numerous points of technical merit which go to make so admirable a result. But it would be unfair to the players, whose brilliant work is so largely responsible for the success of the film, to pass over their work altogether in silence. The "star" of the present picture is Mr. Robert Bolder, who, as the "busy business boy," gives a performance which is wholly delightful in its vigour and strictly natural humour, whilst as some of the various "droppers-in" Messrs. Wallace Beery, Leo White, Edward Dunkinson, Ben Turpin, and Billy Robinson are just as good as they possibly could be. Particularly excellent and almost uncannily natural, moreover, is Miss Mildred Considine as the "busy boy's" typist—a real study from life.

These George Ade films are introducing an entirely new vein of humour into the picture theatres, and we strongly recommend exhibitors to watch their appearance with serious attention. Their merit, too, seems to be consistently maintained. "The Busy Business Boy" is one of the best of the series. (Essanay film. Released November 12th. Length 1,006 ft.)

Detective Craig's Coup.

Messrs. Pathé Frères' wonderful and unique series of "exclusive" films have, by their extraordinary and consistent excellence, gained for themselves a reputation which is practically unequalled in the film industry, and upon which exhibitors are showing themselves more and more ready to rely with complete confidence. In time, in fact, Messrs. Pathé will be able to point to this collection as a golden treasury containing examples of all the finest accomplishments achieved by the cinematographer—a sort of international library of the hundred best films.

That Messrs. Pathé are determined not to mar the unblemished reputation at present enjoyed by this series of films is made evident by the care and keenly critical discrimination with which they add to it. No unworthy production is permitted to enter the brilliant list, and in consequence the designation of "Pathé exclusive" has become one of the most distinguished marks of merit that a film can bear—a fact which the

public is beginning to realise as well as the Trade.

"Detective Craig's Coup," the latest Pathé "exclusive," is something of a novelty so far as this series is concerned in so far that it is an American story, produced in America, and acted by American players, whereas, if one remembers rightly, all its predecessors have been of European manufacture. Whilst being in some respects a characteristically American piece of work, it is also notable for the highly finished art which one usually associates almost exclusively with the best Continental productions. It combines, that is to say, all the best features of the American producer's style with many of those of the Continental producer's, and the result of this happy union is a play of exceptional and many-sided perfection.

The plot, with the exception of one or two small hiatuses in the action (which could quite easily be filled in completely with sub-titles) is as good an example of a well-constructed, effectively and logically developed story as one could wish to see. Although it deals primarily with criminal adventure and the defeat thereof, it is by no means exclusively a detective tale, since it also contains a very pretty and human love theme, together with numerous incidents of more purely spectacular value. Amongst these latter must be mentioned the very interesting glimpses of New York, the remarkable explosion of a motor-boat—and perhaps most notable of all—the highly sensational feat accomplished "without any deception" by the villain in crossing a street by means of a rope attached to two lofty buildings. Effective as these latter scenes are, however, it would be quite unfair to class the picture as merely a sensational melodrama. It is an entirely natural tale recounting the unusual, but perfectly possible, experiences of some wholly natural human beings, a study of whose widely diverse and vividly delineated characters affords in itself much interest.

In spite of their favour of the "starring" system, one feels that most American producers fail altogether to vouchsafe to their players sufficient latitude for the free development of their art, with the result that many of their films are presented in an unnecessarily conventional and machine-made manner. "Detective Craig's Coup," however, has evidently been produced on the Continental plan of allowing the players the liberty and scope which their paramount importance to the success of almost any film demands. Thus it is that this film contains a number of particularly fine performances by accomplished artistes who are able to do the very best work of which they are capable. As the detective of the title, for example, Mr. Francis Carlyle gives a really wonderful performance, polished, powerful, full of subtle touches and magnetic in its sincerity and charm. Mr. Charles Arling makes an excellent villain, particularly in the quieter passages, whilst Miss Pearl Sindelar is a wholly

delightful and attractive heroine. Mr. Jack Standing is a first-rate juvenile man of the American type, though his trousers in one or two of the scenes might have been chosen with greater regard for the fitness of things and less solicitude for the preservation of immaculate creases. Mr. Ned Burton is so admirable as a characteristic man of business that we should have liked to see more of him than the plot permits.

Altogether, "Detective Craig's Coup" is as good a picture as any exhibitor could possibly desire to set before his audience. It is a genuinely exciting drama, yet never overstrained or improbable. It has infinite variety of setting, and contains any number of most effective situations. A film to please the most critical, it deserves—and will doubtless enjoy—the utmost success. (Eclectic film. Pathé Frères Cinema, Ltd. Exclusive. In five parts.)

A Wild Ride.

The Sterling juveniles are quite the most delightful little mortals one can possibly hope to meet. Their average age, we should imagine, is just six, but in seriousness and intelligence they rival an actor of many years' experience. Moreover, they play with an utter lack of self-consciousness; they are just happy children, with that delightful quality of youth—unspoiled, free and natural—for which we elders sigh in vain. There is a manly little chap, the "juvenile lead," a bold, bad villain, an impressive "heavy," and an altogether charming, saucy, fickle little maid—of four summers—to whom we have completely lost our heart. These three little players appear in practically every one of the Sterling juvenile comedies, and a more delightful series it would be impossible to conceive.

In the latest release, "A Wild Ride," we see these clever children and the inimitable Sterling police—among whom, by the way, the "casualty list" must be very severe—undergoing all sorts of experiences in an amusement park, including a wildly exciting chase on the scenic railway, surely one of the most sensational and daring feats of the famous Sterling Force. It's all very absurd, of course, but very ingenious and very funny, and the children are perfectly charming. (Sterling film. Trans-Atlantic Film Company. Released November 9th. Length 984 ft.)

When London Sleeps.

Mr. Charles Darrell's plays have been before the public for more years than we care to remember, and during that time have fully established themselves as popular favourites. Quite one of his most successful efforts is "When London Sleeps," a highly-coloured drama of love, jealousy, and villainy, which, in spite of its improbabilities and its somewhat unsophisticated story, is so ingeniously concocted as to make it quite a masterpiece of sensation. The cinema-

tograph version certainly compares very favourably with the original; indeed, it may be said to improve upon it, notably through the introduction of the circus scenes and the daring escape of the heroine from a burning house by means of the telegraph wires. The play is of that type which requires bold, vigorous acting, and in this respect the film leaves nothing to be desired. The two villains are very, very sad rogues, while the hero and heroine are respectively manly and charming. Altogether, it is a straightforward, interesting production, and one that can be recommended. (B. and C. film. Ideal Film Renting Company. Exclusive. Length 3,400 ft.)

Our Naval Watchdogs.

Under this title the Charles Urban Trading Company, Limited, is issuing two topical films of great interest at the present moment, showing in a remarkable manner the methods of our Fleet and Naval Brigade. The first is "From the Fighting Top of a Battleship in Action," and shows how the 12-inch guns do their work. Some idea may be gained of the complicated machinery by which they are trained with a delicacy and precision which gives them all the appearance of animated beings twisting and turning about in search for their prey. We see the guns fired and are also shown nearer views of the targets and the effect of the shells which testifies to the skill and accuracy of our naval gunners. The quality of the photography is absolutely perfect in spite of the volumes of smoke and the obvious inconvenience of the operator's positions.

The second film shows "What Our Naval Brigade Can Do Ashore." These are pictures of manœuvres carried out on a vast scale and giving every detail of a sailor's work in a land engagement, including the transport of guns and baggage and the working of the ambulance. The men enter into the spirit of the action with tremendous zest, the result being an exciting battle of infinitely greater realism than could be secured with the aid of the ordinary super. Jack is well known for his readiness to adapt himself to all circumstances, and he here proves himself incomparable as a cinema artist. These films should do much to explain the wonderful efficiency of the senior branch of the service. (No. 1. Released October 12th. Length 370 ft. No. 2. Released October 19th. Length 420 ft. Charles Urban Trading Company.)

The Primitive Instinct.

This is a drama of social life which is treated in a distinctly original manner and contains scenes showing a considerable amount of imagination. The wife of a scientist, considering herself to be neglected by her husband, decides to leave him and goes one evening to the studio of an artist, her former lover. He is

out and she falls asleep in a chair after examining the picture of a primitive man which stands on an easel. In her dreams the figure appears to come to life and she watches the progress of a pre-historic courtship. The man wins a wife from his rival and she sees them happy in their cave-dwelling with their little child. The man engrossed in the struggle for existence, seems to neglect his wife, and she leaves him for her former lover. But as she goes she sees her child exposed to great danger from a wild beast. Her lover shrinks from the danger, but when her husband dashes into the cave at the risk of his life and brings out the child unharmed, the woman flies back to his arms and her former state of content.

The sleeper here awakes. She finds herself still alone and with a hurried glance at the painting, she hastens to find her husband sleeping with their child in his arms, having rescued it, with some injury to himself from a fire which had broken out in its nursery.

The story is very well told and effectively played. The mounting is excellent and the scenes which depict the cave life of the primi-

tive man are particularly striking. The scenery is rugged and picturesque, and the wild inhabitants present fine studies of prehistoric man. The film is sufficiently out of the ordinary groove to attract considerable and favourable notice. (Kalem film. M.P. Sales Agency. Length 2,000 ft. Released October 1st)

Sammy's Automaton.

This is a comic film of ingenious novelty, showing how Sammy endows a lay figure with mechanism, which turns it into a burlesque Frankenstein. Sammy realises that the monster is beyond his control and tries to restrain its actions, but the dummy breaks through the walls and emerges into the street, scattering terror and destruction wherever it goes. After being pushed bodily through a wooden fence, Sammy shoots the dummy with a pistol; it catches fire and is soon reduced to a heap of ashes. The humour is irresistible, and the device by which the dummy is brought to life is most cleverly worked. (Charles Urban Trading Company. Length 380 ft. Released November 19th.)

PORTSMOUTH PARS.

(By OUR OWN CORRESPONDENT.)

Despite the fact that the cinema houses generally in Portsmouth are being prejudicially affected by the war, it speaks volumes for the generosity and patriotism of the proprietors, that in many instances percentages of the takings are weekly granted to the local branch of the National War Relief Fund. In some cases, the whole of the receipts at a given performance are handed over. It is pleasing to be able to state that the public have well responded to these appeals by attending in goodly numbers.

In regard to staff employees who have been called to the colours, or have joined Lord Kitchener's Army, the palm, perhaps, goes to the Apollo Theatre, where eleven members of the staff have left to serve King and Country. Men in smaller numbers have also gone from other cinema resorts in the borough.

War pictures are now a prominent feature at most of the houses, and the managements find that nothing interests their patrons better. Portsmouth is essentially a Service town, and anything touching the Navy or the Army always goes straight home in a local audience.

At the Victoria Hall, this week, the great patriotic film, "England Expects—," with its many pathetic touches, is easily the premier picture attraction. "The Honour of the Law" is the principal of the general subjects.

The Picture House, in Commercial Road, where good-class material is always exhibited, is making a feature of "The Blood-stained Shoe," and the Keystone "Bowery Boys." An exclusive for the end of this week is "The Suicide Club."

True to its reputation for standard works, the Apollo is this week presenting the great drama of

Geo. R. Sims, "The Lights of London." This is filmed by a British company in four acts, and is proving a powerful attraction to the cinema-going public.

At the Arcade, the "Wall of Money," a drama in two parts, "The Children's Home," and "Mirror of Death" have been filmed with successful results.

The Southsea Electric Theatre, in Fawcett Road, still proves one of the most popular houses in the town, and singing pictures are a feature here.

At the Globe, in Fratton Road, "The Crucible of Fate" and "Retrieving the Past" are top-liners this week, and at the Cinema, in Arundel Street, "The Diamond Makers" is one of the chief of several good things exhibited.

Excellent programmes are also being submitted at the Shaftesbury Hall, Queen's Street Cinema, North End Cinerama, Eastney, Fratton Bridge and Copnor Electric Theatres, and other pictorial quarters in the town.

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The following story of a "Tommy" and the "Kinny-matygraff" is being told in Liverpool commercial circles. Two Tommies were in charge of a mitrailleuse drawn upon a road outside a French village, along which a detachment of the enemy's troops was shortly expected. In due course the blue-grey uniforms of the dragoons came in sight. The first man to see them exclaimed to his comrade in the tone of borrowing a match, "Ere the beggars come, Jim. Wind up that bloomin' old kinnymatygraff."

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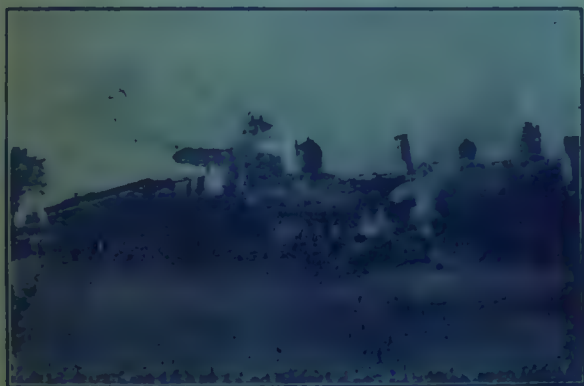
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Copyright and the Duplication of Titles.

A SERIOUS MATTER AGAIN DISCUSSED.

The serious problem raised by the question of the duplication of film stories and titles has already been considered at some length in THE BIOSCOPE, which was, indeed, the first journal to recognise the difficulties which might be presented in the future, as the cinematograph trade increased in size and importance by what we originally termed "simultaneous production."

The enormous output of film producers all over the world far exceeds the output of any other similar artistic section. In many cases the feverish haste to manufacture films in large numbers without a sufficient strength of original creative inspiration to justify such extensive operations has resulted in a singular mediocrity and dearth of novelty in the quality of the resulting products. As was notorious, producers in the early days of the industry fed like cannibals upon each others' ideas. A fresh plot or an original technical method was eagerly seized upon like a bone by a crowd of hungry dogs. And, at the time we speak of, the dogs were very much more numerous than the bones they sought to feed upon.

Although such a state of affairs was obviously unjust to individuals, and exceedingly detrimental to the industry as a whole, the offence was too general and the value of a film too slight and ephemeral for any strong stand to be made against the system. Films were sold so easily, their lives were so brief and their individual artistic merits so monotonously negligible, that for the moment this mutual robbery of material and methods seemed to injure nobody.

Nowadays, the constitution and conditions of the cinematograph trade are entirely different. From a mechanical industry the production of picture plays has become a real and

living art. Films are no longer sold exclusively by the yard, like calico, nor are they forgotten within a few weeks of their appearance. At the present time, an important film production is as much an original work of art, as valuable and as distinctive as any important stage play, novel or painting. And, in consequence, the considerable commercial interests which it represents demand that it shall be carefully safeguarded against damage by spurious imitations or the infringement of its copyright.

We have no intention of entering here into the complex and abstruse question of the Law of Copyright, and its especially abstruse application to the cinematograph trade, with its uniquely international character.* It will be sufficient to say that a cinematograph film is now definitely a copyright work, which may be protected against infringement in common with other "literary and artistic works." What we do wish to point out, however, is the fact that the copyright in important films, no matter how laxly observed in the past, is likely to be insisted upon with increasing severity as the art of the picture play develops on its present individual and elaborate lines. Proprietors of and dealers in these important films have a right to protect their possessions against imitation, and it is only natural and proper, in view of the magnitude of the interests represented by such works, that they should exert these rights to the utmost. It should be clearly impressed, moreover, that the protection of a copyright film affects not only the producer of an illegitimate imitation thereof, but also any exhibitor who may, knowingly or unknowingly, show such an imitation in his theatre.

*Those who wish to know more of the law and a clear exposition thereof in "The Law of Copyright," by W. Carlyle Crossland, (Gates, Limited, London).

Having pointed out that copyright films—whether they be entirely original works, or adaptations from copyright plays or novels, the cinematograph rights of which have been acquired by the respective producers—are safeguarded by law against imitation, we come next to the far more difficult question of the protection of titles. The law at present provides no means of protecting a title. Legally speaking, there is nothing to prevent a man from annexing any title he likes and affixing it to any works of his own, *unless* it can be proved that in so doing he has attempted to pass off his own work as a version of the work whose title he has taken. Thus, if A. produces a comedy, and calls it, say, "You Never Can Tell," he would not be infringing the copyright of Mr. Shaw's comedy of that name, unless his play were a colourable imitation of the latter, or unless he attempted, by advertisement or otherwise, to pass it off as such. Obviously, this state of affairs is extremely unsatisfactory, both to the proprietors of copyright works (to whom the titles of such works are naturally a valuable asset), and also to ordinary producers (who at any time may find that they have, inadvertently, and without any desire to act unfairly, chosen a title already associated with another work).

The troubles and uncertainties of the situation with regard to film titles have already been felt in the Trade, and the actions which have arisen from several such cases have done little to make matters clearer. Perhaps the best-known of such cases was the "Sealed Orders" action, brought by Messrs. Cecil Raleigh and Henry Hamilton, authors of the popular Drury Lane drama, against the Kinematograph Trading Company, Limited, to restrain the latter from using the title of their play in connection with a film of, admittedly, an entirely different nature *vide* THE BIOSCOPE, March 19, 1914, p. 1300). Another prominent case of the kind, at the beginning of 1913, had reference to the two films, "The Miracle" and "Sister Beatrix," which were both versions of the same legend, whilst the protection of the title "From Manger to Cross" applied to a representation of the Life of Christ was yet a third example of a similar character. Many other instances of the duplication of titles have been settled by mutual arrangement, without recourse to law.

It is noteworthy that in all the three cases cited above the decision was in favour of the side which sought to protect the original title against its use by a later comer. At the same time, none of these examples has the quality of a really satisfactory "test case."

The only final solution of this perplexing difficulty would seem to be that which was suggested by Mr. S. M. Baber, director of the Famous Players Film Company, Limited, in his answer to questions from ourselves on the subject, printed in our issue of January 29, 1914, as follows: "The only way out, it appears to me, is an amendment of the Copyright Act

1911, whereby the registration of titles is made compulsory."

Meanwhile, we make no apology for bringing to the attention of our readers once again a subject which is already most important, and which is likely to increase in urgency as the months go on. As a proof of such a probability, we have the news, published elsewhere in this issue of our paper, of the action which has recently been taken in America by the Famous Players Film Company, in connection with several of their films.

LONDON NOTES.

BY JOHN CHER.

It speaks volumes for the popularity of Max Linder that when the sensational, but incorrect, report of his death was received in London, a prominent London evening journal should deem the information worthy of display on a poster. I fancy this is the first time a picture play actor's name has appeared on a London paper's contents bill. I must confess that when I read the report I was rather sceptical as to its veracity, and very fortunately my incredulity was justified. When I saw Monsieur Charles Pathé at Vincennes about six months ago I particularly asked him as to the whereabouts of Max Linder. His reply was that the celebrated comedian had been exempted from military service, but that Max was about to place his automobile at the disposal of the Minister of War.

Max Linder, I may mention, used to be a great favourite with the picture theatre-goers of Germany, and one of his most amusing plays was filmed in Berlin.

The five potent K's of the European War: The King, Kitchener, the Kaiser, Kluck, and the Kinema!

"Life Targets" is doing well in Oxford Street. I understand that one of these entertaining and very useful devices has been installed at the Alhambra, Leicester Square. I happened to pass the place the other day just as a "knot" was emerging from the entrance in Charing Cross Road. The youth hailed a friend who was seated in an automobile. "Come along inside," shouted the "knot," "they've got the Kaiser on the screen!" "Right!" was the reply, "must have a pot at the Kaiser," added the dandy as he hopped out of the motor and rushed through the doors.

I see that Charles B. Cochran has engaged quite a host of Parisian artistes for the new show at the Ambassador's Theatre. Amongst the company is Miss Compton, the English actress, who for years has held a high place on the French stage. It was through the medium of the cinematograph, however, that "Billy" Compton became famous throughout the world. She, of course, acts for the screen exclusively for the

The Invasion of Belgium.

A CHAT WITH A REFUGEE.

We had the pleasure last Monday of an interesting chat with Mr. Kennedy Ellis, of Namur, who is about to start on a lecture tour under the auspices of the Express Film Service, Limited. Mr. Ellis, a Briton by birth, has lived for twenty years in Belgium, and is proprietor of the Grand Hotel de la Citadelle, at Namur, a large and well-known establishment which stands—or, more correctly, stood—upon a hill above the River Meuse. At the commencement of the war, the Belgian authorities utilised the lofty tower of his hotel as a wireless station, his guests, numbering nearly 3,000, being sent away by special train to Ostend. Mr. Ellis himself was forced to leave shortly afterwards, but not before he had seen a Zeppelin hovering above his home, and heard the thunderous destruction of the bridges and houses in the firing line by the Belgian army in preparation for the siege. From Brussels—greatly daring—he entered the German lines at Liège, hoping to gain some news of the fate of his hotel (the tower of which, as he subsequently heard, was blown away by the enemy at the first shot, at a range of 6 miles).

Here he was arrested, but, thanks to his excellent knowledge of German and his ready resource in posing as a German-American newspaper man, he was allowed to go free. Returning again to Brussels, Mr. Ellis stayed there until the last train had gone, crammed with passengers, inside, on the roof, and even on the foot-boards. Then, as the invaders were actually entering the city at one end, he left at the other, travelling in one of two huge motor-cars belonging to a Brussels paper.

"Brussels," said Mr. Ellis, "was a perfect hell on the eve of its capture. During the

last two days and nights, refugees had been crowding in unceasingly from surrounding towns and villages. It was impossible to move in the Botanical Gardens, the Grande Place, or even the streets, where the poor creatures were camping in thousands. The whole place was in a panic. All amusement houses, of course, had been closed days before, though some of the picture theatres—which, it is interesting to note, were the last to shut—held out until nearly the end. Yes, Monsieur Max, the Burgomaster, is truly a valiant man—

short in stature, but full of indomitable courage, and altogether a striking personality. I knew him well, and his last words to me were: 'I am not afraid of the Germans, and I intend to do my duty to the finish.' Almost the last person I saw in Brussels was a friend of mine, a banker's clerk, and a member of the Garde Civique, who said he was going to throw his gun into the canal so that the Germans should not have it. All guns were supposed to be given up at the Town Hall, but, as a matter of fact, many of the plucky Bruxellois disposed of them otherwise, and the canals were simply full of them."



Photo by]

MR. KENNEDY ELLIS.

[Wayland.

Curiously enough, since his return to London, Mr. Ellis has met the stationmaster of Namur, who told him, as an eye-witness, of the dreadful destruction wrought in that town by the invaders. The Town Hall, with all its beautiful old pictures, has been completely destroyed, and the whole of the Place d'Armes is in ruins.

There is no doubt but that Mr. Ellis' lecture should be an exceedingly interesting one, and we wish him a great deal of success in connection therewith.



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A SPECIAL T
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(A THRILLING

will be given on WEDNESDAY,
WEST END CINEMA, COVN

IMPORTANT !

This display is strictly limited to the Trade and Press, and we respectfully request our customers to refrain from bringing their friends. Children will not be admitted under any circumstances.

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**OCTOBER 14th, at 11 a.m. sharp, at
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**BE SURE AND SEE THIS TREMENDOUS
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A Blood-Tingling Drama with 6,000 Thrills.

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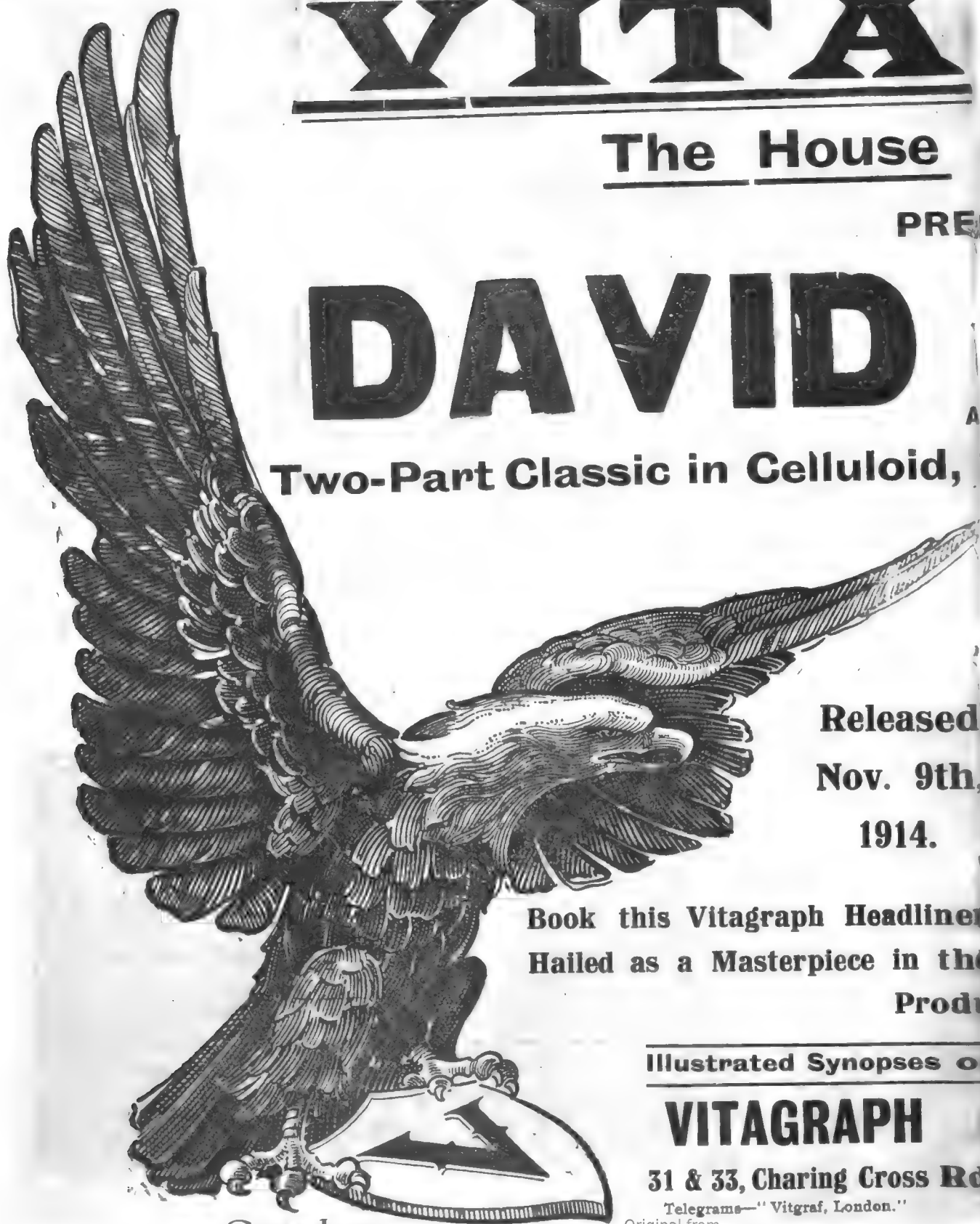
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THE MOONS

STAGING SUPERB.

**ACTING SUPERB.
AN INTENSE DRAMA**

RELEASED NOVEMBER 12th, 1914.



Private Bunny

Portraying how Bunny joined the Army. Book this thousand feet of laughter, it's great.

Released Nov. 9th, 1914.

Approx. Length 1,054 ft.



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GRAPH

"THE WORLD."

VITAGRAPH Films in Ireland."

By "Paddy" in THE BIOSCOPE, Sept. 24th, 1914.

OVER. BE SURE AND BOOK THE FOLLOWING ALL-ROUND WINNERS

Constance Talmadge in

STONE OF FEZ

PHOTOGRAPHY SUPERB:

IN TWO ACTS.

APPROX. LENGTH 2,002 FT.

The Greater Motive

A one reel feature that
will please your patrons.
Book it and see. —



Released Nov. 12th, 1914.

Length 1,054 ft.

PANY, LIMITED,

Cross Road, London, W.C.



Telegrams—"Vitgraf, London."

TRADE TOPICS.

Glancing back through the records of past years, it is pleasant to remember that the cinematograph showman from the very first has ever been a willing and generous listener to the call of charity. Even in the old days, when the business was a small and struggling one in comparison with its present size and stability, one was constantly hearing of exhibitors who had extended a helping hand to some individual in distress or to some deserving local cause; and as the industry has grown, its munificence has increased proportionately.

There has, perhaps, been no more striking evidence of the cinematograph exhibitor's warm-hearted generosity than the magnificent response made by him to the numerous appeals for contributions to the national war funds. Apart from the critical state of general affairs which has necessarily had its effect upon the moving picture business, these appeals came at a time of year when the showman is, as a rule, least able to spare anything from his diminished profits. In spite of the fact that the moment was inopportune, however, and in spite of the real need for care and economy at home, there is scarcely an exhibitor in the country who has not made efforts and sacrifices on behalf of the urgent national cause. The columns of THE BIOSCOPE during the last few weeks have borne witness to the number of special performances organised, and the size of the amounts collected, by British exhibitors. One important firm alone has paid over £500 "as a first instalment," with a guarantee to follow it by a second contribution of at least an equal sum, whilst other companies and individuals are raising subscriptions on a similarly handsome scale. In view of these facts, one feels justified in believing that there is no other trade, industry, or profession in the country which has done more, in proportion to its size and wealth, than the cinematograph business to help the nation in this hour of need. The long and regular additions to our "Roll of Honour" show with what wonderful loyalty and enthusiasm the Trade is acting in another direction. We fancy that these two evidences of practical patriotism are records of which any industry might well feel very proud.

A well-attended Trade show of "The Pardailians, or The Intrigues of Paris" was given by the Walturdaw Company at the Shaftesbury Pavilion on Tuesday. We shall review the film in our next issue.

We had the pleasure a few days ago of witnessing a private view of the excellent topical, en-

titled "Thanksgiving Day in Belgian Waters," the profits from which are to be devoted to the Belgian Relief Fund. The film, some 300 ft. in length, was taken by Mr. H. M. Lomas, F.R.G.S., the author of "Picture Play Photography," and forms a capital survey of a picturesque procession which forms one of the great sights of Ostend, and is believed to date from about 1,800 years ago. Exhibitors who desire to help a good cause could not do better than call upon the American Company, Limited, in Wardour Street, who will give particulars, and are presenting in this a first-rate quality topical.

Messrs. H. M. and E. D. Horkheimer, proprietors of the Balboa Amusement Company, of California, have secured the services of Mr. Ben Desly and Miss Marie Wayne, who, with a full company and Mr. William Wolbert as producer, will be engaged in bringing out a new series of comedy releases surrounding the adventures of one "Ima Simp, Detective." Each story is said to be of an extremely diverting nature, while the productions will be in the best style of this enterprising combination, whose European agents are Messrs. Bishop, Pessers, and Co., Limited, of Charing Cross Road, W.C.

The Fenning Film Service have acquired the sole agency rights of the Tyler Indomitable machine for the counties of Lancashire, North Wales, and Cheshire.

We are asked by the Exclusive Supply Company to acquaint our readers with the fact that those desirous of attending the special Trade display of "Home, Sweet Home" on Monday next, and who have not received tickets, can obtain same, also the handsome descriptive booklet, upon enclosing their trade card with the application. Particulars and time of this *premiere* will be found in our list of special Trade reviews.

As we go to press, we learn that it has been decided, in addition to the London Trade display, of which particulars will be found in another paragraph, to give two special provincial presentations of the W. D. Griffith feature, "Home, Sweet Home." These will take place at the Picture House, Birmingham, and Picture House, Leeds, the dates being Wednesday, October 14th, and Friday, October 16th, respectively.

In each case the hour for commencement will be 10.30 a.m. Full particulars of this very interesting and artistic production can be obtained

from the Exclusive Supply Company, whose advertisements will be found in another portion of this issue.

The United Kingdom rights in the Neptune Film Company's production of "Harbour Lights," reviewed elsewhere in this issue, are exclusively controlled by the Globe Film Company.

Among the many films of British origin which are now to be seen, there are quite a number in which full use has been made of the fine natural scenery to be found in various parts of the kingdom. A notable example comes to mind in the Cygnet film, "Thelma," which is being handled by the Bioscope, Film, and Supply Company, Limited. In this case the rugged coast scenery of Cornwall is employed with conspicuous success, the result being of a most noteworthy character. We are told that this drama, certainly a fine production, is being well booked, and seems likely to achieve considerable popularity for the producers, who, by the way, are quite a new concern, and for whom the above-mentioned firm hold the agency.

When our Liverpool representative visited a local picture theatre the other evening he was told an amusing, yet true, story of how four little girls obtained admission to the children's matinée for 3d. An old-fashioned youngster of about ten years of age, after paying 3d. at the pay-box, led her three companions into the hall. Their progress to the seats was arrested by the doorkeeper, who pointed out that an additional penny was required. The girl made a strong protest, and with a quivering voice exclaimed, "I know there are four of us, and I only paid 3d., but them two (pointing to her younger companions) are twins."

We note that the famous motto of our cousins under the Southern Cross, "Advance, Australia," is still, as in other directions of commercial enterprise, being well exemplified in the matter of buildings for the purposes of picture entertainment. Recent advice tells us that in Melbourne, the famous old home of minstrelsy and vaudeville, the St. George's Hall, in beautiful Bourke Street, is to make way for a handsome house, designed by Mr. William Pitt, and which will seat 2,500 in a most luxurious manner. "Hoyt's Pictures" are meanwhile to be located in the huge hall in Wirth's Park, lately vacated by the Spencer Company.

Away up in Queensland, at Brisbane to be exact, a new theatre at a cost of from £30,000 upwards is projected, while at Newcastle, New South Wales, a large house is to be built upon the site of the city markets. There is evidently still further prospects of good business "down

under," and film manufacturers and supply houses would be well advised to watch developments in the greatest of our colonies. We hear also that "pictures" are exceedingly popular in New Zealand. With the recent acquisition of other Colonial possessions, there should indeed be a bright opportunity for all British firms who have the enterprise to grasp it.

We have just received the news that Mr. and Mrs. Thanhouser have arrived safely in the States, after a return journey of a somewhat trying nature and due to the outbreak of war. The family were at Lucerne when hostilities were declared, but eventually succeeded in booking passages by a steamer leaving Genoa. On the way over the vessel was held up for some time by a cruiser, but eventually allowed to proceed. It will be remembered that Mr. and Mrs. Thanhouser visited London in May last, and spent some time in the Metropolis.

The well-known comedian, Mr. Huntly Wright, is now a trooper in earnest, having joined No. 2 Company, "B" Squadron, Middlesex Hussars. In response to a letter from Mr. Langford Reed asking him why he joined, Mr. Wright replied: "Well, I heard there was a war, and from what I read in the papers, it seemed to be my business as much as anyone else's, so there you are! and after my good-humoured burlesque of the Territorial officer in 'Autumn Manœuvres' at the Adelphi Theatre, it is only poetic justice that I should become a trooper myself. It is essential in this regiment that you should be able to ride, and the test, of course, is fairly simple to those who have had experience, but a solemn-faced youngster the other morning tried to mount the wrong side of his horse, and though he put the correct foot in the stirrup, he always ended up facing the tail. The sergeant watching him very quietly asked what was the matter, to which the boy replied, 'I don't know, sir; I must have revoked.'"

The American National Board of Censorship has issued the following circular letter to American film manufacturers:—

"The preservation of a spirit of absolute neutrality on the part of the American people, as suggested by President Wilson in his recent proclamation, is a matter so vitally important that the National Board of Censorship makes the following suggestion:—

"When you are producing pictures containing war scenes, please precede the actual pictures with about 5 ft. of caption asking the audience kindly to refrain from any expressions of partisanship as the pictures are shown. You will strengthen such an announcement very materially by adding that this request is directly in line with the policy of President Wilson.

"We further suggest that scenes which tend to arouse race hatred because of their realism and horrible detail be treated in a restrained manner."

According to *The Billboard*, a new company has already been formed in America with the object of manufacturing metol and hydroquinone, the two important photographic chemicals which, prior to the war, were made exclusively in Germany. The chemical famine in the United States has up to the present confronted American film manufacturers with a serious difficulty, and prices have, of course, gone up enormously.

Talking of chemicals, we were interested to learn the other day from Mr. F. H. Waters, of the Hepworth Company, that his firm has taken the precaution of insuring for £1,000 with one of the insurance companies the large supply it has laid in. Liquid diamonds with a vengeance!

In addition to his cinema lecture, "With Captain Scott in the Antarctic," Mr. Herbert Ponting presented, at the Philharmonic Hall, Great Portland Street, W., on Monday afternoon an interesting series of war films, with a descriptive lecture by Mr. Walter de Marney. The entertainment was received with applause by a well-attended house.

Mr. J. Wilson, manager for Mr. Oscar Rosenberg, asks us to contradict the rumour that Mr. Rosenberg is of German nationality. As a matter of fact, Mr. Rosenberg was born in Sweden, and, as Mr. Wilson assures us, there is no more loyal supporter of Great Britain. Mr. Rosenberg is, of course, agent for the Danmark Film Company and world agent for the Swedish Biograph.

Mr. W. Arthur Northam informs us that the London Film Company's film, "Two Little Britons," which is written and produced by Mr. Harold Shaw, introduces the characters of Banister Merwin's fine film, "England's Menace." This will add to the interest which is always aroused by any production of this company.

A Trade show of "Called Back," by Hugh Conway, and "The King's Minister," by Cecil

Raleigh, will be given by the London Film Company at the Shaftesbury Pavilion on Tuesday, October 13th, at 11 a.m.

We are informed that the Favourite Film Company's production of "The May Queen," which is reviewed in this issue, has been secured by Messrs. Henry Howse and Co., of 51, Rupert Street, W. The length of the film is 2,300 ft., and the release date is November 2nd.

The Vitagraph Company's production, "Captain Alvarez," which is to be shown at the West-end Cinema at 11 a.m. on October 14th, is a thrilling story of war, which, according to reports which reach us from the American Press, will uphold the great reputation achieved by "A Million Bid" and others of the Broadway Star Features.

We are glad to hear from Mr. George H. Smith that "The Old Maid's Baby," that delightful comedy, introducing Miss Flora Finch, Mr. John Bunny, and a bulldog, is meeting with the success we predicted for it. We understand that the bookings constitute a record for a comedy of this class.

The New Palace Playhouse, Dundee, which has been acquired by a new company, was opened on Monday evening, when a first-rate programme of pictures was submitted to large audiences at both houses. The Palace has a seating capacity of over 2,000, and during the vacation has had considerable improvements and alterations carried out in its seating system. The full scheme of alteration which the directors had in prospect has not in the meantime been proceeded with, but sufficient has been accomplished to convert the hall into one of the finest and most comfortable in Dundee. The projector installed is a Gaumont Chrono, and the Gaumont Company are providing the programme. The managing director is Mr. A. D. Macfarlane, whose photo appeared in our last issue in connection with the opening of the Lyric, Glasgow's latest playhouse.

Midland Exhibitors! don't miss the

PRIVATE TRADE EXHIBITION.

The great KAY-BEE Four-Reeler

THE WRATH OF THE GODS,

At the **SCALA THEATRE, SMALLBROOK STREET, BIRMINGHAM,**

On **TUESDAY, OCTOBER 13th, at 11 o'clock SHARP.**

For Release Date, Prices, etc., apply—

Mr. H. MEARS, EXCLUSIVE SUPPLY CO., 111, New Street, Birmingham.

In the course of a chat with Mr. Peter Feathers, of the Stobswell Cinema, Dundee, our Scottish representative learned that business in Juteopolis is remarkably good. Mr. Feathers can claim to be the oldest picture entertainer in Dundee, and our representative well remembers the treats provided by Mr. Feathers when, twenty-five or thirty years ago, that gentleman used to attend entertainments in the surrounding towns and show still pictures with his magic lantern. From the lantern it was a simple transition to the "movies," and, keeping abreast of the times, Mr. Feathers was one of the first in the North to see and grasp the opportunity provided by the cinematograph.

The General Film Agency, Limited, of Dean Street, notify us that their next two releases will be "In the Shadow of the Law" (1,010 ft.) and "Compiegne," where the British troops made history (330 ft.), both on November 9th next. Orders for the latter film, which should have a peculiar interest just now, should be sent in at once on account of the present delay in transit between Italy and England.

The B.B. Film Hiring Service are releasing to-day (Thursday) an exclusive topical, entitled "The Voice of the Empire." The film is 1,100 ft. in length, and includes descriptive cartoons illustrative of the response of Great Britain and her colonies to the appeal for men, as well as many scenes of the Australian Army, the West India regiment at Jamaica, etc. Further particulars will be found in our advertising columns.

We are informed that, on and after October 12th, the address of the United Electric Theatres, Limited, will be United House, 22, Soho Square, W.

We are informed by Messrs. Neale and Wilkinson, Limited, the well-known firm of forwarding agents, of 32, St. Mary Axe, E.C., and branches, that, following up the example set by them during the South African War, they are prepared to receive parcels for dispatch to our men at the Front, or packages of any weight up to 56 lbs., and will forward same free of charge. Full particulars can be obtained of the firm at their London and Liverpool offices, the latter being at 60, Hanover Street, and the firm undertakes to see that the packages are properly packed and addressed. Readers are cautioned that no goods of an inflammable or a perishable nature likely to cause damage can be received. This concession should prove particularly useful to the many relatives of men of the Trade who are upon active service.

It is an acknowledged fact that many of the leading picture actresses are most versatile in accomplishments, yet, strange to tell, few are directly concerned with camera work. Miss Francelia Billington, who plays in Reliance films, has attained a considerable versatility despite her youth, and can take her place at the camera and operate with all the skill and precision of a professional. Her interest in photography, which takes up most of her spare time, was, in fact, responsible for her learning to operate, and she has a dark room in her home, where she develops her negatives and makes her own prints.

Miss Billington first appeared in minor roles with a small concern in California. If the silent drama ever loses her it will only be because she decides to use her fine soprano voice, probably inherited from her mother, who is one of the leading musicians in Los Angeles.

Among the special Trade reviews, readers are requested to note that the following features will be on view at the theatres and times mentioned below:—

"Through the Valley of Shadows," the Kinetograph Trading Company, Limited, at Shaftesbury Pavilion, Friday, October 9th, at 11 a.m.

"Home, Sweet Home," Exclusive Supply Company, at Shaftesbury Pavilion, Monday, October 12th, at 11 a.m.

"Called Back" (London Film Company, Ltd.), showing by Fenning Film Service; "The King's Minister" (London Film Company, Limited), showing by Globe Film Company; joint Trade review at Shaftesbury Pavilion, Tuesday, October 13th, at 11 a.m.

"Captain Alvarez" (Broadway Star Feature), showing by the Vitagraph Company, Limited, at West-end Cinema, Wednesday, October 14th, at 11 a.m.

"A Study in Scarlet" (Samuelson Film Manufacturing Company, Limited), showing by Davison's Film Sales Agency, at Shaftesbury Pavilion, Tuesday, October 20th, at 11 a.m.

"Wrath of the Gods," the Dominion Exclusives Company, at Shaftesbury Pavilion, Wednesday, October 21st, at 11 a.m.

"Speaking Pictures," Mr. Eric Williams, at Shaftesbury Pavilion, Friday, October 30th, at 11.30 a.m.

"Wake Up," by the Eclair Company, at the Palace Theatre, W., on Thursday, October 15th, at 3 p.m.

(Manufacturers and agents are requested to send us particulars and dates as above for inclusion in future lists. Kindly mark envelope "Trade Review.")

The Basilisk

To freeze your blood by the ghastly staring of its eyes—that was the power of old Greece's mythological basilisk.

A basilisk of modern life, a man who is no man, terrorizes, fascinates horribly in the new Hepworth film.

You, Mr. Exhibitor, have seen "thriller" after "thriller" from other producers, and have never found them at all like the announcements. But you yourself will feel the spell of Hepworth's "The Basilisk," hardened though you are to picture-play hysterics.

And then—the defeat of the Basilisk's power, and, at the end, happiness and the triumph of love.

Take a post-card now, write on the back—"I have told my renter I might want 'The Basilisk.' But you must tell me more about it." Send the card to P.W.W., at our address.

Hepworth Films

The Hepworth Manufacturing Co., Ltd., 2, Penman Street, Piccadilly Circus, London.

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The Basilisk



**ALMA
TAYLOR**

There is no better
picture player in
the entire world
than Alma Taylor

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The Photoplay Review—Essanay's House Organ—Post Free to Theatre Address.

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and PRINTED IN LONDON.**

TITLE.	CLASS.	APPROX. LENGTH.	DATE OF RELEASE.
A NIGHT WITH A MILLION	Dramatic Comedy.	996 ft.	Mon., Oct. 12.
BRONCHO BILLY'S PUNISHMENT	Western Drama ...	989 ft.	Mon., Oct. 12.
TRINKETS OF TRAGEDY	Melodrama	1084 ft.	Thurs., Oct. 15.
SOPHIE GETS STUNG	Snakeville Comedy	1017 ft.	Thurs., Oct. 15.
THE FABLE OF THE GOOD FAIRY	Fable in Slang ...	1042 ft.	Thurs., Oct. 15.
BRONCHO BILLY AND THE SHERIFF	Western Drama ...	994 ft.	Mon., Oct. 19
THE DARING YOUNG PERSON	Drama	984 ft.	Mon., Oct. 19
NIGHT HAWKS	Detective Drama...	1084 ft.	Thurs., Oct. 22.
SLIPPERY SLIM, DIPLOMAT	Snakeville Comedy	984 ft.	Thurs., Oct. 22.
A BOARDING HOUSE SCRAMBLE	Comedy	989 ft.	Thurs., Oct. 22.
SLIPPERY SLIM'S INHERITANCE	Snakeville Comedy	991 ft.	Mon., Oct. 26.
A CLASH OF VIRTUES	Drama	994 ft.	Mon., Oct. 26.
MONEY TALKS	Comedy	994 ft.	Mon., Oct. 26.
THE SEVENTH PRELUDE	Drama	1078 ft.	Thurs., Oct. 29.
THE FABLE OF THE HIGHER EDUCATION	Fable in Slang ...	1019 ft.	Thurs., Oct. 29.
THE SQUATTER'S GAL	Western Drama ...	994 ft.	Thurs., Oct. 29.
BRONCHO BILLY AND THE GAMBLER	Western Drama ...	994 ft.	Mon., Nov. 2.
SWEEDIE AND THE LORD	Sweedie Comedy ...	1054 ft.	Mon., Nov. 2.
IN AND OUT	Comic	1000 ft.	Mon., Nov. 2.
A LETTER FROM HOME	Drama	1984 ft.	Thurs., Nov. 5.
SLIPPERY SLIM'S DILEMMA	Snakeville Comedy	1016 ft.	Thurs., Nov. 5.
THE COMING CHAMPION WHO WAS DELAYED	Fable in Slang ...	1012 ft.	Thurs., Nov. 5.
HER TRIP TO NEW YORK	Drama	1031 ft.	Mon., Nov. 9.
MRS. BILLINGTON'S FIRST CASE	Comedy Drama ...	994 ft.	Mon., Nov. 9.
BRONCHO BILLY'S FATAL JOKE	Western Drama ...	1008 ft.	Mon., Nov. 9.
THE MOTOR BUCCANEERS	Melodrama	2030 ft.	Thurs., Nov. 12.
THE BUSY BOY AND THE DROPPERS-IN	Fable in Slang ...	1006 ft.	Thurs., Nov. 12.
SNAKEVILLE'S HOME GUARD	Snakeville Comedy	995 ft.	Thurs., Nov. 12.
BRONCHO BILLY PUTS ONE OVER	Western Drama ...	1014 ft.	Mon., Nov. 16.
AT THE FOOT OF THE HILL	Drama	990 ft.	Mon., Nov. 16.
TOPSY TURVY SWEEDIE	Sweedie Comic ...	994 ft.	Mon., Nov. 16.
HIS STOLEN FORTUNE	Comedy Drama ...	1984 ft.	Thurs., Nov. 19.
FABLE OF NAPOLEON AND THE BUMPS	Fable in Slang ...	998 ft.	Thurs., Nov. 19.
SNAKEVILLE'S NEW WAITRESS	Snakeville Comedy	981 ft.	Thurs., Nov. 19.
BRONCHO BILLY WINS OUT	Western Drama ...	994 ft.	Mon., Nov. 23.
STOPPING THE LIMITED	Drama	1019 ft.	Mon., Nov. 23.
SWEEDIE THE SWATTER	Sweedie Comic ...	994 ft.	Mon., Nov. 23.
A GENTLEMAN OF LEISURE	Melodrama	1980 ft.	Thurs., Nov. 26.
SLIPPERY SLIM AND HIS TOMBSTONE	Snakeville Comedy	1033 ft.	Thurs., Nov. 26.
FABLE OF THE MANOEUVRES OF JOEL	Fable in Slang ...	1068 ft.	Thurs., Nov. 26.

NEW SAMPLES Showing in Essanay's Theatre,
London, from Oct. 12th to 15th.

BRONCHO BILLY'S INDIAN ROMANCE ...	Western Drama ...	1000 ft.	Mon., Nov. 30.
TWO MEN WHO WAITED	Drama	996 ft.	Mon., Nov. 30.
SWEEDIE AND THE DOUBLE EXPOSURE ...	Sweedie Comic ...	996 ft.	Mon., Nov. 30.
THE MASKED WRESTLER	Drama	2020 ft.	Thurs., Dec. 3.
THE TWO MANDOLIN PLAYERS	Fable in Slang ...	991 ft.	Thurs., Dec. 3.
SLIPPERY SLIM AND THE CLAIM AGENT ...	Snakeville Comedy	986 ft.	Thurs., Dec. 3.

ALL ESSANAY PHOTOPLAYS ARE PRINTED ON EASTMAN STOCK.

IN THE MANCHESTER DISTRICT.

(BY OUR OWN CORRESPONDENT.)

The Deansgate has been making a special feature of war pictures, patriotic slides, and cartoons, with the result that a steadily increasing business has been obtained during the past few weeks. Of course, under such a general title as "war pictures" there exists a great variety of films, good, bad and indifferent, but Mr. S. Beecher has taken care to secure only the very best. As an instance, visitors were shown last week "The Defence of Alost" (Lubin), in which actual fighting between Belgian troops and the enemy is to be seen. Needless to say, the picture proved an immense draw. In addition, the programme included "The Mystery of the Hidden House," "The White Hope Championship," and "His Winning Way." This week the chief attraction—and it is proving a particularly good one—is "Brewster's Millions." The Deansgate is increasing in popularity, and the café is receiving a fair share of patronage. During the performance collections are made twice daily on behalf of the National Relief Fund, which, during the past three weeks, has benefited by this means to the extent of £40.

At the Queen's, Ashton Old Road, Mr. Reay was in charge last week, whilst Mr. Fred Politi was taking a well-earned holiday. Business is surprisingly good, and although the accommodation provides for 1,000, there is not much room for further improvement, even on the quietest day of the week. This is a sure indication that the entertainment provided coincides with the tastes of this particular locality, a point that is always carefully studied by the proprietor. Last week "Southerners," "Mother and Wife," "Cruel, Cruel Love" (a good Keystone), and "Countess Veschi's Jewels" were shown, in addition to the two popular serials, "Lucille Love" and "The Adventures of Kathlyn." This week the principal are "Terrors of Texas," "Opera Singer's Triumph" and "Topical Events."

Mr. William Bryan, late of Waste Picture Hall, is now manager of the Princess, Raby Street, and whilst very pleased to find business so good, is determined to still further improve matters. The building is being thoroughly re-decorated inside and out, and when completed will be in a better position to compete, in this particular, with the new theatres opening shortly in the district. Last week, in addition to the two serials, "Lucille Love" and "Kathlyn," both Pathé's and Gaumont's topicals were being

shown; also "Her Awakening" and "Countess Veschi's Jewels." The ladies' orchestra which visits most of Mr. Rhodes' houses once a month, was also in attendance. At the present time good business is being secured with, among others, "Cameo of Yellowstone," "Opera Singer's Triumph," and "Finger Prints."

Mr. Fred Hargreaves, of the Moss Side Theatre, Darncombe Street, has taken a very patriotic action in connection with the war, but with characteristic modesty he asked me not to publish the fact. With regard to the entertainment, he believes in quality, and puts on some excellent films. Last week "The Third String" (W. W. Jacobs) and "The Sea Dog" were the two chief items. This week "The House of Temperley," "Our First Line of Defence," "Men of the Moment" and "Woe to the Conquered" are going strong. Next week another of W. W. Jacobs' stories, "Beauty and the Barge," is being presented.

The Clarion Film Agency, Limited, 12, Cannon Street, is busy with bookings of "The Million Bid." It is to be seen at the Palace, Pendlebury, next week; also at Bradford, Liverpool, Leeds, Huddersfield, Dudley, Gateshead, and Whitley Bay. "Brewster's Millions," the chief attraction at the Deansgate this week, is in great demand, and vacant dates are being rapidly booked.

Kinefilms, Limited, of Cateaton Street, have been getting busy again of late. After rest and recuperation, they are out for business, and are busy with "Souls in Bondage," Mr. Herbert Ponting's picture, "With Captain Scott in the Antarctic," "Penalty of Beauty," and "O.H.M.S." (Lieut. Moran, formerly Lieut. Daring).

The Princes', Grey Mare Lane, found an attractive picture last week in "The Battle of the Sexes," lectured to by Mr. J. Clement Padden. Mr. Hall's latest ingenious advertisement of this theatre runs: "The Kaiser's demands already total £28,000,000—we ask 2d., 3d., 4d., 6d."

One of the most interesting local topical films is being exhibited at both the Market Street and Oxford Street picture houses. It was obtained at the Manchester Military Hospital, where the wounded soldiers are seen in the gardens, and various incidents shown connected with their daily routine.



TRADE MARK

Thomas A Edison

THIS SIGNATURE IS A GUARANTEE OF QUALITY.

ON VIEW THIS WEEK IN LONDON.
NEXT WEEK IN THE PROVINCES.

FACE VALUE

A powerful drama.

adapted from the story by W. B. M. Ferguson.

Released Nov. 26th. Approx. 2,020 ft.

The complications and thrills which arise from a gang of blackmailers mistaking the identity of their victim, is of so fascinating a nature that "Face Value" will hold any audience with its spell of unusual situations.

FEATURING—

BEN WILSON and SALLY CRUTE.

SIX-SHEET AND QUAD-CROWN POSTERS.

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3 Other Films on View.

THIS WEEK IN LONDON.
NEXT WEEK IN THE PROVINCES.

A Canine Rival

(COMEDY.)

Released November 26th.

Approx. - 1,061 ft.

Wood B. Wedd is at great pains to become friends with "Gyp," a canine rival for the affections of his fair mistress. "Gyp" objects in various ways, which all create amusing situations. Finally Wood B. succeeds only to be given "Gyp" by the lady's husband.

QUAD-CROWN POSTERS.

A TIGHT SQUEEZE.

The eighth of the "Dolly of the Dailies" Series.

Produced in collaboration
with Home Chat.

Released Nov. 23rd. Approx. 1,055 ft.

SIX-SHEET AND QUAD-CROWN POSTERS.

MAKING A CONVERT

A subject dealing with the avoidance
of street accidents.

Released Nov. 23rd. Approx. 1,089 ft.

A Reminder of Five Good Films TO BE RELEASED SHORTLY.

ONE TOUCH OF NATURE.

(COMEDY.)

Released November 2nd.

Approx. 984 ft.

QUAD-CROWN POSTERS.

THE TANGO IN TUCKERVILLE

(COMEDY.)

Released November 5th.

Approx. 725 ft.

QUAD-CROWN POSTERS.

THE CHINESE FAN.

(DRAMA.)

The fifth of the "Dolly of the Dailies" series.

Produced in collaboration with Home Chat.

Released November 2nd.

Approx. 1,015 ft.

SIX-SHEET AND QUAD-CROWN POSTERS.

THE ADVENTURE OF THE AMSTERDAM DIAMONDS.

(DRAMA.)

The seventh "Cleck" Mystery.

Released November 5th.

Approx. 1,078 ft.

SIX-SHEET AND QUAD-CROWN POSTERS.

THE SOUTH AFRICAN MINES

(INDUSTRIAL.)

Released November 5th.

Approx. 490 ft.

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If you want to attract the public you cannot have a more powerful magnet than the name of

Sir W. S. GILBERT

(of Gilbert and Sullivan fame). It is a household word throughout the British Isles.

Coupled with this, his play, "Comedy and Tragedy," lends itself well to the production of an extremely powerful photo-play; while the name of EDISON is a guarantee of the quality and perfection of the production.



Comedy and Tragedy

Released November 12th.

Approx. length 1,969 ft.

FEATURING—

Marc McDermott, Augustus Phillips, Duncan McRae & Mary Fuller.

6-SHEET AND QUAD-CROWN POSTERS.

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'Phone—Gerrard 5327.



ITEMS OF INTEREST.

SUFFOLK'S NEW THEATRE.

For some time past the town of Beccles, Suffolk, has possessed a successful cinema in the Public Hall. It was, however, felt by the proprietors, that to build a permanent theatre on a larger scale would be desirable. This has been done, and now a magnificent building is erected in Smallgate. The exterior, which faces on to one of the main thoroughfares, is of a most imposing character, and Messrs. T. H. Yelf, of Norwich and Lowestoft, do themselves full credit regarding their interior work. The accommodation is for about 500, and is most comfortable throughout. The lighting is on the latest Reflex system, and installed by Messrs. Payne and Bussey, Norwich. The silver screen is singularly effective, and with up-to-date machines, excellent and steady pictures are obtained. On the opening night, money was turned away, and for the following days the theatre has been packed. The general manager of the enterprise is the popular manager of the Prince of Wales Palace, Norwich, while the resident manager is Mr. R. A. Atkinson.

THE CENSORSHIP IN CHICAGO.

An interesting letter from the Official Censor of films for Chicago was recently received by Mr. F. M. Wiltermood, of the Balboa Company, in answer to an inquiry by the latter gentleman. The second deputy superintendent of police in Chicago, has gained considerable renown as a result of his work and his ambitions regarding films are set forth, as follows:—"About a year ago we undertook to establish something like a standard for the considering of films, based upon the following prohibition: 'Showing the degradation of women; crime, exploitation of crime or making of a criminal a hero; defaming public officials.'" These prohibitions were submitted to a number of newspaper editors, and met with their approval. Later this office received letters from practically all religious denominations, approving the position we had taken. We then endeavoured to place before the manufacturers this consensus of public opinions, but found that some of the manufacturers had the idea that by newspaper advertising they could mould public opinion to the view point, which was the showing of crime and vice pictures. After the expenditure of considerable money they realised their mistake. Since then matters have moved along nicely, and there is practically no unpleasantness between the manufacturers and ourselves. This office has not permitted personality or personal interests to enter into the censoring of films. The manufacturers took us into court several times, having for their object the obtaining a permit after a picture had been rejected, and in every instance the court sustained the rejection. This office is firmly of the opinion that the moving picture is to-day the greatest educational feature that has yet been produced, and we have strongly advocated the installation of a machine in every school house in the city. We have gone through the same experience with moving pictures, and I am convinced, at the present time, that the public is hungry for the educational picture that will improve the mind and elevate the moral atmosphere. Since the beginning of our work in Chicago the managers state that they have increased their business from 25 per cent. to 35 per cent., further stating that parents now allow their children to visit their theatres, where previously they would not allow them to go at all. The censoring was not done from the viewpoint of any individual, but is the consensus of public opinion as near as we are able to read it."

THE LOCAL FUND.

At the Conisboro' Globe Picture Palace on Sunday last, by the generosity of the manager, Mr. J. H. Blackett, and his staff, a special entertainment was given in aid of the local war relief fund, the sum of considerably over £10 being raised. Mr. Blackett and his colleagues were thanked by Councillor W. Appleyard, and special reference was made to the efforts of the orchestra, under the baton of Mr. G. W. Laughron. The audience enthusiastically joined in singing the national anthems of the Allies.

THE CINEMAS' HELP.

In addition to the previous lists published in THE BIOSCOPE of Yorkshire cinemas, who have assisted in the relief of local distress, the following have, during the past week, made their contributions to various distress funds. At the Briggate Picture House, Leeds, a first payment of £13 os. 5d. has been made to the Leeds National Relief Fund, as the result of a collection in that hall.—At the Pavilion de Luxe, Shipley, Miss Florrie Harrison has been rendering the patriotic song "Your King and Country Want You," at the request of the Executive Committee of the Bradford Citizens' Army League, which has raised the Bradford Battalion, Prince of Wales's Own (West Yorkshire Regiment).—At the King's Hall, Ilkley, last Wednesday, a special concert was held in aid of the local Belgian Relief Fund. In addition to other items, a three-quarters' of an hour programme of pictures was provided by Messrs. Hibbert's Pictures, Limited, of Bradford, and as a result of the effort the sum of £73 has been raised.—The Otley War Distress Fund has this week been augmented by the sum of £3 13s. 8d., which has been received from the Burras Lane Picture House, as the result of a special matinee on September 25th.—The Bentley Fund has received contributions of £7 7s. 6d. as the result of collections made at the Palace, and 17s. 6d. a second collection made at the Bentley Coliseum.—At Elland, the Central Picture House have held a special benefit show as a result of which £11 16s. has been handed to the Elland Relief Fund.—The Todmorden War Distress Fund has received a fine contribution from the Hippodrome. A concert has been held at this hall, the proceeds from which amounted to £32 4s. 6d., which sum has been transferred to the fund.—The Yorkshire Cinema Exhibitors' Association has decided to recommend proprietors of all the halls in Yorkshire to make special collections at their cinemas for three days, the whole of the money to be used for the purchase of tobacco, cigarettes and pipes (duty free) for soldiers at the front and elsewhere, and to suggest that the proprietors should themselves augment the sums received from their halls.—The Barnsley Patriotic Fund has been augmented by the sum of £5 14s. 4d., which has been received from the proprietors of the Globe Picture House, where a special concert has been held.—During the whole of the period that the war has been in progress, collections have been made on certain nights at the Empire Palace, Guisborough, in aid of the Prince of Wales' Fund. Already some £8 have been raised.—Amongst last week's contributions to the Mexborough Relief Fund was the sum of 7s. 6d. subscribed by the staff of the Oxford Road Picture Hall.—The Newton Picture Palace, Limited, of Leeds, have made collections at their hall, which yielded £11, and this has been forwarded to the NEW YORK PUBLIC LIBRARY, which now stands at just over £36,000.

THE WARWICK
BIOSCOPE
CHRONICLE

THE UP-TO-DATE WAR-FILM
 Authentic Pictures from the Front.
 Special Issue every Thursday
 Entitled—
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Hundreds are installed in Cinema Theatres — not as ornaments, but because they **SAVE MONEY.**

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THE DESTRUCTION OF RHEIMS CATHEDRAL.

A beautiful Picture of the interior of the Cathedral showing one of the most famous incidents in the history of the famous fabric—**The Coronation of King Charles VII.**—appears in the GREAT "IDEAL" EXCLUSIVE

"JOAN OF ARC."

A striking Poster of this historic Scene has been specially prepared.

The story of the ruin of Rheims Cathedral by the GERMANS is now on everybody's lips.

This makes "Joan of Arc" a red hot topical, and is causing a big run on the Film.

Write at once for Vacant Dates, &c., to

THE IDEAL FILM RENTING CO., LTD.,
 76-78, Wardour Street, London, W.

A CHILDREN'S TOPICAL.

The latest "topical," played entirely by school children of London and Birmingham, is entitled "Spy, or the Fall of the German Army," and is 1,500 ft. in length. It is issued by the "Brum" Film Producing Company, whose address is 53, Queen's College, Paradise Street, Birmingham.

EVERY LITTLE HELPS.

In the latest list of contributions to the Leeds section of the National Relief Fund are "Staff of Victoria Picture Hall, York Road, further contribution, 11s.," and "Staff at The Hall, Roundhay, 11s. 6d." The staffs of other houses which have not already organised their own fund for this splendid object may well take encouragement from the example of their brothers at Leeds.

A "PRINCESS" OF PICTURES.

That sterling actress, Miss Muriel Ostriche, who is well known in connection with "Princess" and "Thanouser" productions, has just recently received an unexpected honour. This took the form of the special dedication of a song entitled "The Moving Picture Girl," published by a New York firm, and which is said to be proving very popular with audiences in the States.

SUITING THE TIMES.

At the successful Playhouse, situated in the Market Place, Hitchin, a strong line is being made of patriotic subjects and the interspersing of selected songs or instrumental items. For this week the headlines include "His Country's Honour" and "The German Spy Peril," which have proved the subject of much anticipatory comment. The manager, Mr. L. G. Parry, invariably gauges the tastes of patrons to a nicety and is a man of undoubted ability in the direction of advertising the weekly attractions.

EXCELLENT BILLS ASSURED.

In conjunction with other theatres controlled by Mr. Thos. Thompson, of Middlesbrough, the Pavilion, Dewsbury Road, can boast of a regular and extensive following. The quality of the bill at this house affords an idea of one of the main reasons for success, and this week the two programmes include, for the first half "England Expects"—an instalment of "Lucille Love," and a Keystone, "Down on the Farm," while for the change comes "Officer Jim" and "When Reuben Fooled the Bandits," the latter astutely termed a "mirthquake." The lists are extremely well selected here and popular prices are, as at other houses on this circuit, the rule, a good twice-nightly show being given.

CAMERA BUSY AT KEW.

An interesting experience was afforded to one of our representatives last week by a morning with the Vaudefilm Company, whose well equipped studio, not far from the historic Gardens, is now quite a factor in local affairs. The occasion was the production of a Christmas comedy, in which the Brothers Egbert, of "Happy Dustmen" fame, were taking time by the forelock. The Vaudefilm Company, whose London and Continental agents are the American and Continental Film Company, are at present producing at least 700 ft. of comedy each week, and have quite a number of crisp scenarios in hand for which the fine scenery about Kew is particularly suited. One subject which had just been completed, dealing with the spy problem, was screened for our benefit and displayed another prominent vaudeville performer to great advantage. Messrs. "A. and C." by the way, have, in addition to the above agency, also secured that for Captain Kettle Films. The various productions can be viewed in the comfortable private theatre at Rupert Court, near Sandesbury Avenue.

ASKING FOR AGENCIES.

An agent in Italy desires to represent makers in the United Kingdom of various cinema supplies. The address can be obtained from the offices of the Board of Trade Journal, Whitehall, London, S.W., mentioning their issue of October 1st.

TOPICAL WITH A TITLE.

A most engaging topical subject has been issued by the Waltham Company, Limited, under the title of "The Lads in Navy Blue," and is already one of the most popular of their many subjects. There are some sparkling comedy touches, and the film shows work upon a training ship—"manning the yards" and other agile proceedings—then scenes aboard a modern warship. A final departure in response to the "Call to Arms" ends a "topical" which must certainly be classed as one of the best of its kind. Full particulars of this 700 ft. special can be obtained from the London or provincial establishments of this old-established firm.

APPROPRIATE ADVERTISING.

Messrs. the Ideal Film Renting Company, Limited, are issuing, in connection with their successful new exclusive, "When London Sleeps," a remarkable poster, in which the words and music of the well-known song are utilised in a most ingenious way. This, and other artistic examples, should prove an undoubted aid to all exhibitors who are booking the subject. The publishers of the music, by whose permission the first-mentioned poster has been rendered possible, are Messrs. Nightingale and Co. We are further informed by Mr. A. M. Kay that the Ideal have two further exclusive "specials" in "£1,000 Reward," a strong three-reel drama, and "An Affair of Honour." The series of topical cartoons being issued, by the way, from this house, is also proving popular and booking well throughout the country.

FORTHCOMING "GRIFFITH" FEATURE.

A full degree of secrecy regarding the production upon which D. W. Griffith has for some time been engaged in California has been well kept, but it has now transpired that it deals with the "Ku Klux Klan," probably the most famous secret society in the world. The film, now nearly completed, is, in cast and magnitude, quite the most ambitious Mr. Griffith has attempted since his association with the Reliance and Majestic Companies. To those who remember "Judith of Bethulia" and "The Battle of Elderbush Gulch" the statement will be sufficient to ensure a keen desire to see the film when it arrives in London. It is understood that Henry Walthall and many other famous artistes have big parts, while for scenes calling for unusual horsemanship Fred Burns and other famous equestrian heroes of the States have been pressed into the service of the company.

MATINEES FOR MINERS.

Success of a very notable order still attends the morning matinees, held upon Wednesdays, at the large and comfortable Miners' Theatre at Ashington, Northumbria's famous colliery centre. The performances commence at 11 a.m., and are given with full orchestral accompaniment and in their entirety, forming an entertainment which is well supported by the huge population of "Geordies" who may be working of an evening. The rise of "pictures" is, indeed, one of the wonders of this busy district, and the numerous houses ensure a competition which results in only "the latest and the best" being upon show and, in almost every case, with a very adequate musical accompaniment, the latter a desideratum where the locals happen to "know something" in this respect. A special "Our Boys" benefit is promised at this theatre on the 16th, of which we hope to have details in our next issue.

"Flying A" and "Beauty" Films.

THE MOTHERLESS KIDS

("Beauty" Comedy.)

Release date Nov. 26th.

Approx. length 1,000 feet.

Posters: Quad-Crown.

LOLA

Release date Nov. 30th.

Approx. length 1,985 feet.

Posters: Quad-Crown, Six and Twelve-Sheet.

BREAK, BREAK, BREAK

(An adaptation from Lord Alfred Tennyson's famous poem.)

Release date Nov. 26th.

Approx. length 990 feet

Posters: Quad-Crown and Six-Sheet.

ALL PRINTS ON EASTMAN STOCK.



The American Company, (London), Ltd., 

Sole Agents for the American Film Manufacturing Company, Chicago.

193, Wardour Street, London, W.

Telephone—Regent 4581.

Telegraphic Address—"Amicolo. Ox, London."

ILKESTON AND THE WAR.

Mr. Arthur Severn, the enterprising manager of the Scala, Ilkeston, has made a special Sunday evening effort on behalf of the War Relief Fund. The special attraction was the five-part film, "By the Cross." This was greatly enjoyed by a good house, and a substantial sum realised for this worthy object. In order that the whole of the takings should be handed over, the proprietors paid all the expenses, and the staff willingly offered their services free. "The Enemy in Our Midst" was a big draw at the Scala last week, and "A Rogue's Honour," "The Chinese Death Thorn," and "The Water-Rats of London," maintain the reputation of this popular house this week.—Mr. Aubrey Allen makes a strong feature of the latest war news and pictures from the front at Vint's House of Amusement.

MANAGER'S CHAT WITH WOUNDED.

Mr. Harry Hogton, the genial manager of the Grand Assembly Rooms, Leeds, was greatly privileged last Sunday in being permitted to be present as a spectator at a special concert for the wounded soldiers now at the Beckett's Park military hospital. These concerts are not open to the public and there is a strict limit on the number of hospital workers who may be present. The concert was provided by Mr. Jackson, musical director of the Grand Theatre, and his orchestra. Mr. Hogton informed out representative that the singing of the four Allies' national anthems by the crippled soldiers was the most impressive event in which he had ever been concerned. Every soldier who could possibly get on his feet did so during the singing of the anthems. Mr. Hogton was particularly fortunate in being able to have some conversation with a soldier of the company of the King's Royal Rifles in which Mr. Hogton's brother, Mr. Fred Hogton, a well-known member of the Trade, is at present serving in France.

THE REGENT, BRADFORD.

The latest picture theatre acquisition at Bradford is the Regent, recently opened in North Parade, an unusually palatial building erected by the Regent Picture Hall Syndicate. The large frontage is in semi-glazed tiles of a cream tint, and there is a striking dome, the outlines picked out in electric lights. The foyer is approached from the street by a wide staircase of white Sicilian marble, and is furnished in oak, with Wilton carpeting and luxurious settees. The decorative scheme is in French Renaissance style, and there is direct communication between the foyer and all parts of the theatre. Two wide staircases lead up to the winter garden, the cafés, and grand circle. The winter garden is attractively treated in French trellis work, brilliantly coloured flowers and electric lighting effects, with a floor of marble terrazzo. There is a separate orchestra for the winter garden and cafés, which have accommodation, apart from the theatre, for about 200. The auditorium is furnished in blue plush, and there is a fully equipped stage, in addition to a silver screen, in view of the use of the house occasionally for stage plays. In the theatre there is accommodation for 1,500 persons. The opening ceremony was presided over by the Lord Mayor (Alderman John Arnold), Sir William Priestly, M.P., Sir Arthur and Lady Godwin, the Belgian Consul (Mr. H. E. Gerhartz), and other prominent citizens. The first performance took the form of a special patriotic night in aid of the local Relief Fund, when the Bradford Musical Union, the Yorkshire Military Band and the Bohemian Dramatic Club contributed to the entertainment. The principal film screened for the occasion was "The Opera Singer's Triumph." Mr. W. E. Steven is the manager for this very attractive and palatial enterprise.

ANOTHER "FILM-LAND" ADDITION.

As a centre of activity in the film trade, Gerrard Street certainly runs a very good second to another famous thoroughfare. Another notable departure in this locality is remarked in the fact that the K.B., Broncho and Domino exclusives are, at an early date, commencing the issue from 5, Gerrard Street, of special feature subjects. It having been found from recent observations that, owing to the war, two-reel exclusives are mostly in demand, a standard of such is, until further notice, to be maintained. We hope to be able, in another issue, to furnish further details, and are asked, meanwhile, to assure our readers that some exceptionally alluring films will be forthcoming under this concern's management.

ANOTHER ISLINGTON PALACE.

Yet another addition to the attractions of North London was declared open on Thursday last in the Scala Cinema, Stroud Green Road. The ceremony was to have been performed by his Worship the Mayor of Islington, but indisposition prevented his attendance. In his absence the Mayoress graciously undertook the task and wished the new theatre a full share of success. The Scala, which seats about 1,000, is a handsomely furnished theatre, and is exceedingly well planned upon a somewhat lengthy site. The whole of the proceeds of the opening day were devoted to H.R.H. the Prince of Wales' Fund. The manager of the house is Mr. Stanley F. Hanks, and the policy of the proprietors will be that of high-class pictures, with a good orchestral accompaniment, at popular prices.

MAGISTERIAL OR COUNCIL CONTROL?

An interesting case dealing with the granting of a cinematograph licence came before the Preston Town Council recently, when some opposition was offered to a recommendation of the Watch Committee that the date of the expiring of the licence held by Mr. W. L. Knight in respect to the Theatre Royal should be extended from October 1, 1914, to May 31, 1915. Alderman G. Oakey, who opposed, spoke disapprovingly of the transference of the power to deal with cinematograph licences from the magisterial bench to the Watch Committee, contending that it had resulted in denying opportunity for any advocate to appear on behalf of applicant or opposers. He said that when Mr. Knight applied for his licence to the Bench in May, he asked for and obtained a full dramatic licence for the Theatre Royal. The question had then been put—was it to be a cinematograph licence? and Mr. Knight's reply was "No." He took it they were bound to infer that if Mr. Knight had intended having a cinema licence as well, he might have got a dramatic licence and a cinematograph licence, but he would not have got a full dramatic licence enabling him to sell intoxicants. This only showed the difficulty of having a Bench to grant one kind of licence and the Council taking upon itself the granting of another. If that licence was granted to the Theatre Royal, it was unfair to other proprietors who had similar places. It might be that during cinematograph exhibitions the bars would be closed, but the point was that the Theatre Royal had two licences, where the others had only one.—Alderman Hamilton asked whether, while the shows were entirely devoted to films, the licence for the sale of drink was suspended?—The Mayor: Yes; that is a condition of the licence.—Councillor C. Sumner said the Theatre Royal did possess a full dramatic licence, but during the summer they could not thus use the theatre. An application was made and granted for a licence for cinematograph purposes, and the bars for the sale of drink were for all practical purposes suspended. The application was made for two months in the first instance, but owing to special conditions—arising out of the war—the Watch Committee saw no harm in granting the extension asked for.—The Committee's recommendation was carried.

THE INVASION OF BELGIUM

BY AN EYE WITNESS!

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By **MR. KENNEDY ELLIS** (*Proprietor of the Grand Hotel de la Citadelle, NAMUR.*)

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A resident of 20 years in Belgium, this gentleman after losing all his possessions at Namur, was taken prisoner by the Germans and released after many adventures. He witnessed many of the recent thrilling war episodes. His lecture is

Realistic. Impressive. Educational.

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EXCLUSIVE AND DISTRICT RIGHTS NOW OBTAINABLE.

LECTURE LASTS FROM 30 TO 50 MINUTES.

Brie Extracts of the Lecturer's Experiences from Leading London Newspapers:—

The (London) **Evening News** (Sept. 22nd), says:

The **Times** (August 22nd) says:

"Few people in the area of the recent fighting have had closer contact with the combatant forces on both sides than **Mr. Kennedy Ellis**, a Londoner by birth, who was the proprietor of a hotel at Namur, and who has just arrived in London. His long residence in Belgium, and his acquaintance with German and with the local patois, alone saved him from a very unpleasant fate."

"An enterprising man is **Mr. Ellis**, proprietor of all that is left of the Grand Hotel de la Citadelle, at Namur.

He is at present in London, having escaped from the Germans, but he is about to return to Belgium to gather further material for a course of lectures he is about to give.

He recently had some very exciting adventures at Liège, and successfully disguised the fact that he is an Englishman by placing the heading of an American newspaper in his hat, and telling the German soldiers who arrested him that he was a German representing a New York newspaper.

He asked one of the Uhlans with whom he chatted what the Germans were going to do with all the prisoners whom they said they were going to take. The reply was "We will smash their toes with our rifle butt-ends, like we did in 1870. Then they won't be able to march."

The **Daily Sketch** (August 7th):

"On the top of this hill is a great hotel. The proprietor, **Mr. Kennedy Ellis**, an Englishman, had yesterday 240 guests. To-day (Tuesday) he has not one, except myself and certain military officers and engineers; and the bedrooms are being prepared for hospital patients."

Inquire at once for vacant dates, terms, etc. to **Mr. Kennedy Ellis**,
SOLE AGENTS

EXPRESS FILM SERVICE, LIMITED,

11, Denman Street, Piccadilly Circus, London, W.

Telephone—Gerrard 5007.

Telegrams—"Interfilm, London."

"THE MAY QUEEN."

The hearty applause bestowed by a representative audience at the private view of this film, given at the Shaftesbury Pavilion on Wednesday last, seems to prove that the Favourite Film Company, in one of its earliest ventures, has accurately gauged the public taste, and we make no doubt that the favourable verdict pronounced on its first appearance will be amply confirmed when submitted to the general vote.

The selection of "The May Queen" for illustration has given the producer an opportunity of reproducing typical scenes of English rural life, of customs and traditions which, unfortunately, are rapidly becoming obsolete, and in these pictures the simple sentiment of the poet and something of the delicacy of his phrasing have been keenly appreciated and effectively set forth.

The film will be judged on its merits as a series of pictures of country life, for, like a cer-

The beauty of these scenes is greatly enhanced by the excellent quality of the photography and the beautiful effects of light and toning, many of which drew forth spontaneous bursts of applause for their artistic merits. These effects are specially notable in some of the firelight studies, in the earlier woodland scenes, and in a very beautiful study of the shepherds with their flocks in the early morning.

The film is divided into two parts, the first being devoted to the May Day festivities and the second being condensed from the New Year's Eve verses and the conclusion. As a work of art, the first reel may be considered the most entirely satisfactory, which is only saying of the film what is equally true of the poem. Tennyson was more than once induced to write a sequel to a poem which had achieved a large measure of popularity, not always with the hap-



tain itinerant cutler, "The May Queen" has no story to tell, and everything depends, therefore, on the skill of the producer in arranging his stage effects, and on the excellence of the photography.

In both respects the result is in the highest degree successful. The period selected for illustration is 1832, the year before the publication of the poem, and the early Victorian costumes are quaint and picturesque, while the selection of the settings, both indoors and out, show great artistic perception and most careful attention to detail. The May Day revels are instinctive with youth and gaiety, and reflect as much credit on the producer as on the joyous company of pretty children who show such evident pleasure in their performance.

piest result, and the joyous and irresponsible gaiety and freshness of "The May Queen" merges into some degree of sentimentality, in the two succeeding portions. One can hardly help feeling that the young girl who has made her testamentary dispositions on the eve of the New Year and lingers on till the following March is like that celebrated monarch who thought fit to apologise for the time he took to die. But the sentimentality is treated with great tenderness, and some beautiful photographic studies aroused genuine enthusiasm, the effects obtained by double printing giving particular satisfaction.

The text is given from the pages of a book which are turned over in view of the spectator, a device which, though pictorially effective, tends to emphasise the length of the poem. It must,

CINES - - - CELIO -

Madman's Secret

LENGTH 2,750 ft.

We have received all prints of this thrilling drama, and shall release same

NOVEMBER 22.

(Original Release Date, August 17).

The following are other good films for release in November :

	Length Ft.	Released.
The Magic Spray - -	510	Nov. 2
SAVONA RIVIERA -	330	Nov. 2
The LOST POCKET BOOK	1780	Nov. 2
Bidoni's Trick - -	470	Nov. 5
TRAGEDY OF THE SEA	1078	Nov. 9
BLOOMER, STABLEMAN	553	Nov. 9
MILAN - -	350	Nov. 9
The BELLS OF WARNING	1800	Nov. 12
BITTER MEMORIES	1280	Nov. 16
LAKE LUGANO -	410	Nov. 16
Bloomer's Smart Idea -	690	Nov. 16
MAN'S COWARDICE	1900	Nov. 19

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TELEGRAMS—"ROSSICINES, LONDON."

TELEPHONE—REGENT 4132.

however, be admitted that it has been condensed with great skill and discrimination, the sequence being perfectly maintained, though the poem is reduced to half its length.

It is a film which will delight all lovers of the beautiful and induce tears from the sympathetic, and as the early work of a new company reflects the greatest credit on all concerned, and is a happy augury for their future success.

The entertainment included a sufficiently amus-

ing, if not highly original, comedy, entitled "Bill's Babies," and an intensely patriotic film which should do good service to the recruiting campaign. The new firm's trade mark, which we hope to see on many future occasions, is a miniature entertainment in itself. A classic figure, presumably Bacchus, gives a short equestrian act from the top of the globe. It is admirably designed, and with slight modifications will be a highly artistic effort.

Liverpool and District.

(BY OUR SPECIAL CORRESPONDENT.)

A Liverpool contemporary last week commented on the fact that at the local Licensing Sessions there was a complete absence of applications for cinematograph licences or applications to effect structural alterations. The observation was made that it seemed as if, for the time being, at any rate, cinematograph enterprise was at a standstill—a statement which is just the contrary to fact, and is calculated to convey a wrong impression. From special inquiries which I have made, not only in the city, but in the surrounding districts also, it is indisputable there has been a considerable fluctuation in Trade, but only in isolated cases are the returns below normal. Evidences of judicious and successful enterprise are everywhere manifest, and business is indeed as usual. It was pointed out, in the article under discussion, that the city was well provided with places of amusement. The fifty cinemas in the city outnumbered the music-halls and theatres in the proportion of five to one, and when it is remembered that these cater for 750,000 people, and the thousands of visitors who each week pass through the port, it becomes obvious that the supply is not so much in excess of the demand as might be inferred. Building operations are by no means at a standstill, and at the present moment nearly half a dozen halls are being erected and probably will be opened before the war is over. The Provincial Press has still to learn that the cinema is a permanent institution with ramifications extending throughout the length and breadth of the land, giving employment to many thousands of people.

I am able to state, authoritatively, that the Liverpool Cinema Day will be on November 5th. On this date the proceeds at all the local picture theatres, excepting, perhaps, those that have already given benefits will be devoted to the Relief Fund. The charges for admission will be 6d. and 1s. and the holders of tickets will, on that date, be able to visit any hall they like in the city. Special patriotic programmes will be presented. On the occasion of the Theatricals' benefit in aid of the Fund, last week a film was taken of the hundreds of people endeavouring to obtain admission to the Olympia, and was shown at the evening performance, and during the week-end. At this benefit-matinee nearly a hundred artistic white silk patriotic favours, the work of Mr. Perry, of the Myrtle Street Picturedrome, were sold. Each of the badges were embellished with the flags of the allied troops, and the colours were painted in oils. Each badge represented half-an-hour of Mr. Perry's time. Gilt pins for the favours were supplied by Mr. Fred Weisker, of the well-known cinema firm of Weisker Bros. Four of these handsome little works of art were sold the other day for 2s. 6d. each. Mr. Perry has painted some hundreds of these pieces of silk, and while the cheaper specimens are being sold at his theatre, the patrons of which are the middle and the poorer classes, the dearer ones are being sold in circles where a price is realised that compensates the labour involved. Mr. Perry

is handing over the gross proceeds, without any deductions whatever, to the Relief Fund.

"While Tommy and Jack are busy altering the map of Europe, don't forget the boxes outside the theatre for the wives' and kiddies' benefit," is the notice screened at every performance by Mr. S. Clarkson, at the Prince's Theatre, Everton Road. "Business under the circumstances is good," declared Mr. Clarkson, "and we have done exceptionally well with 'Dolly of the Dailies,' 'England's Menace,' and 'In the Days of Trafalgar.'" The theatre accommodates 700 people, and on the occasion of my visit was comfortably filled. The children's matinees are among the most successful in the city, and before the hour of commencement the children entertain each other by exercising their vocal and histrionic abilities. A short time ago a barefooted urchin, clothed in rags, paid his penny for admission, and greatly pleased the youngsters with his action songs. The talent which the lad revealed came to the notice of the manager, who has made arrangements for him to give a trial turn at a Bootle theatre. If successful the boy will probably be given a week's salaried engagement.

The only cinema in Liverpool at which pictures are projected from behind the screen is the Coliseum, Edge Hill. The depictions are remarkable for their clearness and steadiness, and the manager, Mr. L. Best, takes pride in the fact that his entertainments are often very favourably commented upon. The charges of admission are from 2d. to 6d., prices which suit well the pockets of those who reside in the immediate vicinity. Excellent support has been given "Sea Dog," "East Lynne," "The Black Spot," "Turning Point," "Jane Eyre," and "The Staircase of Death."

"The Sign of the Cross" attracted crowded audiences every evening last week at the Belmont Road Picture House. At the Prince of Wales' Picture House, of which Mr. W. H. Huish is manager, "The Suicide Club" was featured. This week "Trilby" is being shown. News has been received that one of the staff of the company owning the Prince of Wales' was wounded in the battle of Mons.

Patriotic badges are being sold, and collections taken at the Electra Palace, London Road, in aid of the National Relief Fund. There has been no falling off in the support usually accorded the theatre, and the receipts from "The Bells," "The Adventures of Kathlyn" (serial), "Won in the Clouds," "Legend of Provence," afforded the manager, Mr. L. Maddocks, a full measure of satisfaction. The latest war telegrams are shown both outside the theatre and on the screen. The war topicalities have been strong attractions lately.



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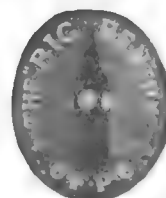
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AS "MARCUS" IN
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"You know what a trade audience is like. You know that tired and cynical air which they affect, that 'haven't-you-got-anything-better-than-this' expression with which they regard the film. Well, what do you think of a trade audience—tired and bored cynics—that applauded with the enthusiasm of Saturday patrons in the provinces? That was the reception given to the 'SIGN OF THE CROSS,' Mr. J. D. Walker's new exclusive (produced by Famous Players), at the private view held last Friday morning at the Shaftesbury Pavilion." —*The Cinema*.

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"THE
ETERNAL CITY"
WILL BE HERE IN



A Visit to the Grange.

If you can find a building in Hampstead about 20 yds. from Willesden which may be said to be in Kilburn and Brondesbury, then you have found The Grange. Of course, this geographical phenomenon is due to the overlapping of districts rather than the titanic proportions of the edifice, yet The Grange is truly colossal.

Many times have I seen this architectural masterpiece and wondered whether the King is moving from Buckingham Palace, or whether the Kaiser may have had it built for a London residence; but recently I have been told that it is a picture palace.

Rip Van Winklelike, my mind centred itself upon the days when rash speculators provided small shops in back turnings with wooden forms, and gulled their ragged audience into forgetting the stifling atmosphere by throwing atrocious pictures upon a very dirty sheet.

What an advance in a few years!

Who could survey a picture palace with such an imposing exterior without some feelings of curiosity concerning the inside? But surely it must be very expensive to see pictures within such palatial halls? So ran my thoughts, but, surprise of surprises, the prices for admission range from 3d. to 2s. 6d.

"Well, it's worth a bob," I ruminated, entering the palm-decorated vestibule, enlivened by the music from a *chic* string quintette ambushed behind the foliage; then the music stopped, leaving my thoughts to dwell upon worldly things. To spend a shilling now may mean hunger when the Uhlands besiege our capital (I don't think), so to alleviate undue strain upon my personal exchequer, I placed my shilling in the lion's den, or whatever the cage may be called in the corner, and got ninepence back. Of course, I am not in the habit of paying threepence to go into a picture palace. Oh, no; I usually have a much more expensive seat, but on this occasion I could not very well get it without paying.

Having gathered in my ninepence and obtained my tin medal, I sauntered away with the attitude of one who has paid two-and-sixpence and gone through the threepenny door by mistake, and gained the darkened interior.

Having complied with the polite request to "pass right down and mind the step at the bot-

tom," I was greeted by a charming lady, who conducted me to a seat with the rays of her miniature searchlight. Of course, I was rather disappointed when my fair hostess declined to be seated also, but I suppose other people wanted to be directed to seats, and one must not expect too much for so small a capital outlay.

But what pictures, what music, and what appreciation, especially when Samson appeared on the screen!

"Ain't it marvellous?" said someone on my right. "Yus; and some people say it's true. It's in the Bible, anyway," came the answer through the darkness.

"Oh, look! he's 'aving 'is 'air cut," said another.

"Lumme, don't the music make a rumbling row, just like being in a blooming church, ain't it?"

"Yus; that's the orgin; ain't it alright?"

And it certainly was alright, and the presence of a full-grown organ, in addition to the orchestra and effects, certainly serve to enhance the attractions of an otherwise splendid hall.

Of course, when I entered, my intention was to have a look round and go out again, but, much to my surprise, when I had been seated a few minutes, the picture came round which was on the screen when I came in. Well, everything's very nice I thought as I emerged once more into the light of day and rubbed my eyes, but they don't give a very long programme. Then I looked at my watch, checked its accuracy with a church clock, and rubbed my eyes again. Was it possible that I had been looking at pictures for over three hours? Evidently I had been, and, contrary to my first thoughts, the programme was the longest I have witnessed.

Well, it was tea time, so again I was lured into the building, but this time to the splendid refreshment rooms over the hall—and very nice, too!

I don't think that I could have been a great source of profit to the concern, but The Grange is an enterprise which should flourish beyond expectations if it receives anything like the success which it deserves.

Next time I go I will pay my bob—it's worth it!

COMING BLACHE WAR DRAMA.

At a time when war news is occupying the attention of the world, it is natural that the war correspondent and his methods should be of unusual interest. In the three-reel drama, entitled "The War Extra," Mr. Herbert Blaché not only presents actual battle scenes, but gives a peep behind the scenes of a great newspaper. Exceptionally good battle scenes

in which some 16,000 soldiers took part were obtained, as well as scenes showing the war correspondents under fire and demonstrating the bravery which a special correspondent is called upon to exhibit when sent to the firing line for news. The subject will shortly be upon view at the showrooms of Messrs. R. Prieur and Co., Limited, the agents for Blaché productions.

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WORLD OF FINANCE.

The following information has been specially compiled for **THE BIOSCOPE**, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

THE STAR PICTURE PALACE (GRAVELLY HILL), LIMITED, v. PATERSON.

On Wednesday, September 30th, in the Vacation Court, Mr. Justice James Sankey had again before him the motion in the action of the Star Picture Palace (Gravelly Hill), Limited, v. Paterson, which was to discharge receiver.

Counsel, in mentioning the case, asked for it to stand over for another week by consent, the plaintiffs undertaking to let the defendant have his affidavits in reply at an early date, and also undertaking, in the meantime, not to do anything to prejudice the defendant's position.

His Lordship made the order accordingly.

THE AUSTRALIAN CINEMATOGRAPH TRADE. An Expert's Deal.

In the Shoreditch County Court, before His Hon. Judge Cluer, Mr. Chas. Daniel Bishop, trading as Messrs. W. C. Hughes and Co., of Brewster House, 82, Mortimer Road, N.E., a cinematograph maker, sued A. L. G. Martin, of 26, Thornhill Square, N., agent, to recover £7 12s. Mr. A. E. Robinson appeared for the defence.

Plaintiff said he was approached by the defendant with reference to the supply of cinematographs for the Australian trade, as defendant, who had just returned from there, said he felt sure he could do good business. He had an order for a "Brewster-graph," with slides, spools, etc., to the amount claimed, and acting upon instruction they were shipped to Australia. Before parting with the goods he told defendant he relied upon him for payment, and got a letter from him, which he produced, that that would be alright. He had had no dealings with the firm in Australia to whom the things were consigned.

Mr. Robinson: You are an expert in this cinematograph business?—Plaintiff: I am a seller.

Mr. Robinson: But you know that he knows nothing of the business?—Plaintiff: Oh yes he does; I knew him years ago as a buyer in a magic-lantern house.

Mr. Robinson: That was before the cinematograph was invented. Did he not say that he was just back from Australia, and thought he could introduce you to the trade out there?

Plaintiff: No certainly not, he said he was acting as an agent.

Continuing, plaintiff positively denied that he said he was bringing out a cinematograph that would surpass anything that had been put on the market before. Being in the Trade he knew all about the cam and dog movement, as also the Maltese Cross. He agreed the Maltese Cross movement prevented the flickering of the pictures.

Mr. Robinson: Would any firm of to-day, say such as Pathé Frères, send out a cinematograph with anything but a Maltese Cross movement?

Plaintiff: Do not forget we are dealing with a £7 10s. machine, whereas you are talking of a £75 modern projector.

Mr. Robinson: But does a Maltese Cross movement cost any more? Digitized by Google

Plaintiff: The real thing is that it is most modern.

Mr. Robinson: Quite so. This was sent out to Australia, but immediately returned as being useless. The consigners said in a letter: "You must have a poor opinion of Australia to send out such a thing as that."—The defendant intimated that he wished to call further evidence that he had not got there.

Judge Cluer said he thought the defendant would clearly have to pay, as he had made himself responsible, but, as owing to the Moratorium, he could not enter judgment until the 13th of October, he would adjourn it till then to give the defendant the opportunity to call his evidence.

BANKRUPTCY.

The public examination of Leon Wood, 40, Eden Street, late Pictureland, Garnet Street, Saltburn, York, was held at the Court House, Wilson Street West, Middlesbrough, on September 25th, when the statement of affairs disclosed an estimated deficiency of £58 15s. 10d. It appeared that the debtor started trading with a capital of £30, and the takings in the business varied from £3 10s. to £9 a week. The films, however, cost £4 a week, and debtor got into debt. Afterwards he obtained cheaper films, but the agent he previously bought from set up in opposition. In July, 1913, the debtor had to give up. His wife subsequently rented the hall, which had formerly been a chapel, and had permanent seating, and had carried it on since with his assistance as operator, and by the hire of a bioscope and piano. The case was ordered to stand adjourned.

A sitting was held at the London Bankruptcy Court, before Mr. Reg. Hood, on Tuesday last, for the public examination of Lindsay Anderson Walters, cinema proprietor, 83, St. Paul's Churchyard, against whom a receiving order was made on July 20th. The statement of accounts, filed under the proceedings, disclosed liabilities £1,252 6s. 4d., and assets £132 17s. 8d. When, however, the case was entered it transpired that the assets had only recently been filed, and that the official receiver required further time for investigation of the debtor's affairs, and on these grounds the public examination was ordered to stand over.

It appears that the debtor, in March, 1913, purchased the option for a lease of seven, fourteen or twenty-one years of the Theatre Royal, Greenwich, for £7 10s., and joined another person in partnership, with the object of running the theatre as a cinema. He put £200 into the business, and his partner was to have half the net profits, and had sole control. In March, 1914, they sold their interest in the lease and goodwill for £375 to the proprietor of the Queen's Picture Palace, Peckham, who only paid, however, £75 of the purchase price. The debtor does not know whether the cinema was run at a profit or a loss, but estimates that there are liabilities to the amount of about £400 outstanding with regard to it. His partner he alleges owes the partnership £230 for drawing on account of profits never earned, and the debtor has been unable to obtain from him any account of the disposal of the takings between March 15th and March 30, 1914, when the theatre was sold. He attributes his failure to loss in regard to the theatre venture, and also

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to loss through bad debts in a cloth and furrier's business which he also carried on.

The public examination of Frederick Cardwell, the Picture House, Vernon Place, Scarborough, Yorkshire, was fixed to take place at the Court House, Castle Road, Scarborough, last week, when the deficiency was estimated at £200. It was stated that the debtor had gone to the front, and the Assistant Official Receiver asked that the examination should be adjourned *sine die*. The Registrar suggested that it might be a drawback to the debtor. The Assistant Official Receiver, however, said that the estate could be dealt with if the examination could be held afterwards. The Registrar therefore agreed to the adjournment *sine die*.

RECEIVERSHIP.

SLIGO LIVING PICTURE COMPANY, LIMITED.—A notice of the appointment of Benjamin Murrow, of Sligo, as receiver, by Order of Court, dated August 25, 1914, has been filed, pursuant to Section 94, of the Companies (Consolidation) Act, 1908.

NEW COMPANIES.

STRAND PICTURE PALACE, LIMITED. (137,129).—This company was registered on July 22nd, with a capital of £2,000 in £1 shares, to take over the business of electric and cinematograph theatre proprietors, carried on at the Strand Picture Palace, Whetmore Reans, Wolverhampton, by T. Seddon. Private company. T. Seddon, 46, Tennyson Road, Birmingham, is permanent director and chairman. Registered office: Coleman Street, Wolverhampton.

WEST END EXCLUSIVES, LIMITED. (137,289).—This company was registered on July 30th, with a capital of £1,000 in £1 shares, to carry on the business of manufacturers of and dealers in films, and all apparatus and accessories relating to photography and cinematography, proprietors and managers of biograph shows, etc. Private company. Table A mainly applies. Solicitors: Ceburn and Co., 54, Leadenhall Street, E.C.

PERTH CINEMAS, LIMITED. (9,213).—This company was registered in Dublin on July 31st, with a capital of £1,250 in £1 shares, to carry on the business of entertainment and amusement proprietors, etc. Private company. The number of directors is to be not less than three nor more than seven. The first are: W. B. McCallum, J. E. McCallum, J. Mitchell, R. Campbell and J. Campbell. Qualification 100 shares. Registered office: 5, St. John Street, Perth.

BISHOPSGATE THEATRE, LIMITED. (137,292).—This company was registered on July 31st, with a capital of £300 in 200 shares of £1 each, and 200 shares of 1s. each, to carry on the business of theatre and cinematograph hall proprietors and lessees, film manufacturers, box office proprietors, showmen, etc. Private company. The first directors are to be appointed by the subscribers. Registered office: 168, Bishopsgate, E.C.

ERDINGTON EMPIRE PICTURE PLAYHOUSE, LIMITED. (137,321).—This company was registered on August 1st, with a capital of £1,000 in £1 shares, to carry on the business of cinematograph theatre proprietors, etc. Private company. The first directors are: G. A. Parker and H. B. Machin. Registered office: 6, Cherry Street, Birmingham.

PICKUPS AND GRAY, LIMITED. (137,330).—This company was registered on August 1st, with a capital of £550 in £1 shares, to carry on the business of owners of and dealers in dramatic copyrights, business and interests, proprietors and managers of opera houses and music-halls, halls for cinematograph and other entertainments, etc., and to acquire the business carried on by Marguerite L. Morpeth, at Walkley, Sheffield. Private company.

The number of directors is not to be less than two nor more than five. The first are: R. Pickup, Mrs. M. H. Pickup and N. Gray. Solicitors: Trotter, Bruce and Left, Bishop Auckland.

LYRIC PICTURE THEATRE (EDINBURGH), LIMITED. —This company was registered on August 7th, with a capital of £800 in £1 shares, to carry on the business of entertainment and amusement proprietors, etc. Private company. The first directors are: S. W. Dunlop and J. Brown. Qualification twenty-five shares. Solicitors: J. Garden and Co., 42, Leith Walk, Leith.

LLOYDS FILM AGENCY, LIMITED. (137,372).—This company was registered on August 10th, with a capital of £6,000 in £1 shares, to carry on the business of producers, manufacturers, renters and exhibitors of and dealers in cinematograph film, film stock, lanterns and accessories, etc. Private company. Table A mainly applies. Registered office: 14, Gerrard Street, Shaftesbury Avenue, W.

CLAIRAL, LIMITED. (137,378).—This company was registered on August 11th, with a capital of £2,500 in £1 shares, to carry on the business of producers of and dealers in cinematograph films, music-hall, theatre, opera house, cinematograph or variety theatre proprietors, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: J. G. Stafford, "Netherfield House," Carlton, Nottingham; and C. H. Stafford, "Redcliffe," Carlton, Nottingham. Registered office: 1, Bank Street, Bradford.

SCANDINAVIAN THEATRES AND CINEMAS, LIMITED. (137,383).—This company was registered on August 11th, with a capital of £8,000 in 6,000 6 per cent. cumulative participating preference shares of £1 each and 8,000 ordinary shares of 1s. each to carry on in Europe or elsewhere the business of picture and other theatre proprietors, etc., and to adopt an agreement with C. Brewster. Minimum cash subscription, seven shares. The number of directors is not to be less than two nor more than five. The first are: C. B. Eyfolfsson, J. Phillips, C. Brewster and H. Valeriani. Qualification £100 shares or stock. Remuneration (except managing director) £100 each per annum, for none shall be payable until 6 per cent. is paid to the preference shareholders for each quarter. Solicitor: E. S. W. Isaac, Giltspur Chambers, Holborn Viaduct.

DUNDEE VARIETIES, LIMITED. (9,218).—This company was registered in Edinburgh on August 12th, with a capital of £8,000 in £1 shares, to carry on the business of entertainment and amusements proprietors, etc. Private company. The first directors are: W. Gilbert, R. D. Gray, J. M. Mitchell, G. N. Scott, and A. D. Macfarlane, 136, Renfield Street, Glasgow. Qualification 200 ordinary shares. Remuneration £250 per annum, div. Registered office: 132, West Regent Street, Glasgow.

HOLYTOWN PICTURE HOUSE, LIMITED. (9,220).—This company was registered in Edinburgh on August 13th, with a capital of £1,500 in £1 shares, to carry on the business of amusement caterers, etc. Private company. The number of directors is not to be less than three nor more than seven. The first are not less than £20 each per annum. Registered office: named. Qualification £100. Remuneration not less than £20 each per annum. Registered office: 23, Merry Street, Motherwell.

BOLTON PALACE, LIMITED. (137,399).—This company was registered on August 13th, with a capital of £5,000 in £1 shares, to take over the business of a picture hall proprietor carried on by Solomon Mendelson, at Radcliffe Road, and Bury Old Road, Bolton, as the Palace. Private company. The number of directors is not to be less than two nor more than five. The first are not named. Qualification £250. Remuneration as fixed by the company. Solicitors: O. Laneashire, Humphreys and Grundy, 2, John Street, Manchester.

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HIPPODROME (MOSES GATE), LIMITED. (137,405.)—This company was registered on August 13th, with a capital of £6,000 in £1 shares, to take over the business of a picture hall proprietor, carried on by Solomon Mendelson, at Egerton Street, Moses Gate, Farnworth, Lancs., as the Hippodrome. Private company. The number of directors is not to be less than two nor more than five. The first subscribers are to appoint the first. Qualification £250. Remuneration as fixed by the company. Solicitor: A. E. Grundy, 2, John Street, Manchester.

DEVONSHIRE THEATRE (MANCHESTER), LIMITED. (137,403.)—This company was registered on August 13th, with a capital of £8,000 in £1 shares, to take over the business of a theatre and music-hall proprietor, carried on by S. Mendelson, at Devonshire Street, Higher Broughton, Salford, Lancs., as the Devonshire Theatre. Private company. The number of directors is not to be less than two nor more than five. The first are not named. Qualification £250. Remuneration as fixed by the company. Solicitors: Lancashire, Humphreys and Grundy, 2, John Dalton Street, Manchester.

CITY THEATRE (BIRMINGHAM), LIMITED. (137,419.)—This company was registered on August 14th, with a capital of £5,000 in £1 shares, to adopt an agreement with the Corporation of Birmingham for the acquisition of certain land at corner of Corporation Street and Lancaster Street, Birmingham, and to erect an electric theatre thereon. Private company. The number of directors is not to be less than three nor more than five. The first are: E. Garfield, 30, Birchfield Road, Aston, Birmingham; H. Robinson, Cadogan Chambers, Cherry Street, Birmingham; T. Brown, W. Hipwell and A. W. Watson. Qualification 150 shares. Remuneration as fixed by the company. Solicitor: W. H. Kimpton, 8, Cherry Street, Birmingham.

H. A. BROWNE AND COMPANY, LIMITED. (137,436.)—This company was registered on August 17th, with a capital of £1,000 in £1 shares, to carry on the business of cinematograph and general film manufacturers, agents and dealers, film hirers, electric and other theatre and music-hall proprietors, etc. Private company. The number of directors is not to be less than two nor more than five. The first are not named. H. A. Browne signs documents as director. Registered office: 29a, Charing Cross Road, W.C.

CHAIRCHOC (PARENT COMPANY), LIMITED. (137,486.)—This company was registered on August 22nd, with a capital of £10,000 in 9,500 ordinary shares of £1 each and 10,000 deferred shares of 1s. each (the ordinary shares are entitled to 1st 100 per cent. dividend earned), to exploit a method of selling chocolates and cigarettes in cinemas, theatres, etc., by an automatic machine, for which the British patent, and the copyrighted word "Chairchoc" have been granted, and to adopt an agreement with Albur Jose Le Vey. Minimum cash subscription seven shares. The first directors are H. W. White, 28, St. James Square, W.; W. G. Swadling, 140, High Road, Leyton; L. L. Pollock, 35, Angell Road, S.W.; and V. Lawrence, 87, Clarence Gate Gardens, Baker Street, W. Qualification (except first directors) £100. Remuneration £50 each per annum. Secretary: Lucy B. Horrigan. Registered office: 35, Glasshouse Street, Piccadilly, W.

PALACE (ROYSTON), LIMITED. (137,492.)—This company was registered on August 22nd, with a capital of £4,000 in £1 shares, to carry on at Royston or elsewhere the business of proprietors and managers of electric or cinematograph theatres, concert and music-halls, variety and other theatres, etc. Minimum cash subscription £1,400. Qualification £150. Remuneration £100 per annum, divided between them. Solicitors: Carrington and Leonard, East Gate, Barnsley.

TOPSFIELD CINEMA, LIMITED. (137,505.)—This company was registered on August 24th, with a capital of £600 in £1 shares, to carry on the business of proprietors of electric, cinematograph and other theatres, music-halls, etc. Private company. Table "A" mainly applies. Registered office: Streatley House, 226, Piccadilly, W.

MERTHYR ELECTRIC THEATRES, LIMITED. (137,500.)—This company was registered on August 24th, with a capital of £5,000 in £1 shares, to take over the business of leasehold premises in High Street, Merthyr Tydfil, known as the Merthyr Electric Theatre. Minimum cash subscription 2,000 shares. The number of directors is not to be less than three nor more than six. The first are: John Edward Price, Mardy Hotel, Merthyr Tydfil; John Edward Price, Owain, Glyndon, Merthyr Tydfil; F. W. Price, Dale Cottage, Merthyr Tydfil; and B. Davies, Clifton House, Merthyr Tydfil. Qualification 150 shares. Remuneration £100 per annum and a further £50 per annum for every 5 per cent. dividend in excess if the first 15 per cent. dividend paid, div. Registered office: 5, Milbourne Chambers, Merthyr Tydfil.

ST. ALBAN'S PICTUREDROME, LIMITED.—This company was registered on August 25th, with a capital of £3,000 in £5 shares, to take over land in Nottingham Road, Arnold, Notts, with the cinematograph hall and other buildings, etc., thereon, and to adopt an agreement with J. Wardle, W. Pearson, W. Marshall and G. M. Weson. Private company. The number of directors is not to be less than two nor more than five. The first are: J. Wardle, 68, St. Alban's Road, Arnold; W. Pearson, Brookfield, Arnold; G. M. Weson, Duke Street, Arnold; W. Marshall, Gedling Road, Arnold. Qualification £100. Remuneration £80 per annum.

B. O. S. CINEMA, LIMITED. (137,528.)—This company was registered on August 28th, with a capital of £2,000 in £1 shares, to take over from T. Batty, W. Ogden and R. Spencer, a lease of land at Harrison Street, Cornholme, and to erect a cinematograph theatre thereon. Private company. The number of directors is not to be less than two nor more than five. The first are: T. Batty, Hollinwood House, Nelson; W. Ogden, 129, Scotland Road, Nelson; and R. H. Spencer, 3, Beaufort Street, Nelson. Qualification 200 ordinary shares. Remuneration as fixed by the company. Registered office: B. O. S. Cinema Theatre, Harrison Street, Cornholme.

GEORGE'S STREET PICTURE PALACE COMPANY, LIMITED. (4,180.)—This company was registered in Dublin on August 28th, with a capital of £10,400 in £1 shares (400 pref.), to acquire the premises situate at South Great George's Street and Upper Stephen's Street, Dublin, and to carry on the business of cinematograph or other theatre or music-hall proprietors or managers. Private company. The number of directors is not to be less than three nor more than seven. The first are: A. Byrne, 37, Talbot Street, Dublin; J. Harriss; H. Molloy, 7, Church Avenue, Rathmines, Dublin; H. Wigooer, B. Glich. H. Cowan and N. Rubinstein. Qualification £100. Registered office: 48, Great George Street, Dublin.

CHARING CROSS FILM COMPANY, LIMITED. (137,531.)—This company was registered on August 28th, with a capital of £500 in £1 shares, to carry on the business of manufacturers of and dealers in films for use in cinematograph theatres, etc. Private company. The number of directors is not to be less than two nor more than seven. The first are: M. Harper, 23, Cecil Court, W.C.; and A. J. G. Silenzi, 20a, Charing Cross Road, W.C. Remuneration as fixed by the company. Registered office: 29a, Charing Cross Road, W.C.

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PICTURES IN IRELAND.

By "PADDY."

I paid a visit to several of the Dublin theatres last week, and was surprised to notice the packed condition of every theatre I had the good fortune to wander into. I called pretty early in the evening in every case, and found that long before 8 o'clock the house was, to all intents and purposes, full. This shows that whatever dislocation there may have been at the beginning of the war has practically disappeared, and bears out the prophecy which I made in my special article at the time, that the people would in due course again patronise the picture shows in order "to forget." Speaking to Mr. Jameson, he informed me that business was a shade better than at this season last year. All of which speaks well for the popularity of the pictures!

When I was in the Mary Street picture house so ably managed by Mr. Bob O'Russ, I witnessed one of the finest programmes it has been my good fortune to see for many a long day. In fact, I just went in to "look round," and ended up by seeing the entire programme. The chief attraction was a Universal film, "Won in the Clouds," and I fell to wondering if it was actually taken in Africa or cleverly faked in America. It was a splendid film in every sense of the word, and had just the right amount of sensation to make it appeal to the public. "Sisters," by the Powers Company, was another film deserving of high praise, while "Buddy's First Call," by the Vitagraph Company, was too funny for words, and provoked roars of laughter. The "Pathé Gazette" and "Cruel, Cruel Love," featuring Charles Chaplin, were also on the bill. The orchestra so finely directed by Mrs. O'Russ, was, as usual, magnificent.

Those responsible for the bookings for the Dame Street house were fortunate in securing the great "European War" film. This film depicted every event of note leading up to actual hostilities and a good number of subsequent events in Belgium. The film was screened on Thursday to Sunday last week, and constituted a great attraction for this popular house.—At the Camden Picture House, Mr. A. H. Poulter had an exceptionally fine film in "Cameo of Yellowstone," and this was followed with interest by good houses throughout the week. This theatre continues to be as popular as ever with patrons.

My old friend, Mr. Cathal McGarvey, is beginning to make things look busy at the

Masterpiece, in Talbot Street, "Where the best pictures are." This luxurious theatre has established itself in public favour very firmly, and its circle of patrons continues to grow each week. The films are always excellent, and exclusives are made full use of. Last week I witnessed that charming Fenning exclusive, "In the Firelight." Another top-liner was the Cines drama, "A Life for a Life." Mr. McGarvey advertises the theatre very amusingly at times. For instance, "The Masterpiece! The Masterpiece!! of theatres the gem. Its programmes are 'the best there are.' Just come and sample them." I wish Mr. McEvoy and Mr. McGarvey the best of continued success.

The top-liner at the Bohemian last week was "On the Verge of War," a fine drama illustrating the events leading up to the *fracas* between the United States and Mexico. "The Seagull" was also on the programme, and flew into public favour. Our old friend "Pimple" excelled himself in "Pimple's Resource." "Pimple" is beginning to be known in Dublin as an alternative for a really funny film, and they are hard enough to get nowadays. "Disenchantment," "Pathé's Gazette," and "Mack at it Again" were also on the programme provided by Mr. Sparling — a gentleman who has always something up his sleeve in the way of advertising his show.

TRADE AND GENERAL.

Mr. Young, the courteous manager of the Dublin branch of Messrs. Gaumont, has his hands pretty full just now with orders for the "topical" films he is handling. Gaumont's sixth war topical, "In the Wake of the Huns," has been exceptionally well booked up, and several houses in Dublin alone have shown it. A short war topical which it would well repay every exhibitor to book is "Waiting for the Call," illustrating the training of the famous Foreign Legion in London. "Training Officers for the Mercantile Marine" and "Belgian Cavalry" are also splendid specimens in the "topical" line. On Monday, October 19th, Gaumont's are releasing "If England Were Invaded," based on William Le Queux's book, "The Invasion of England." The length is 2,380 ft., and if the film is half as good as the story, it will be an assured success. Mr. Young informs me that he is in a position to cope with all orders for the famous Chrono, as an exceptional stock was laid in previous to the outbreak of war.

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A PROVINCIAL TRADE SHOW

WILL ALSO BE HELD AT

The Picture House, New Street, Birmingham,

On Wednesday, October 14th, at 10.30 prompt.

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Competition and Commonsense.

By BRIAN LAWRENCE.

Copy-books tell us *experientia docet*; and this maxim is generally taken to mean that our past mistakes should put us on our guard against their recurrence. But profiting by one's experience is at best a painful process; it is quite as easy and more expedient to learn from the experience of others—*Verb. sap.*

The following story is true in every detail. The real names of the principals and the town are suppressed; but the particulars I give are substantially correct, and are set forth just as they were imparted to me by the parties concerned. The most remarkable thing about the affair is that anyone should think there is anything remarkable about it! Read for yourself.

In a certain town in the United Kingdom there lived, a few years ago—and does so still—a retired grocer, whom we shall call Mr. A. He was of middle-age, and though he could by no means be described as opulent, he was, nevertheless, considered by his friends to be fairly comfortably, if not luxuriously, off for a single man. As ill-luck would have it, however, the Charing Cross Bank smash robbed him of nearly £1,000—a quarter of his little fortune. Instead of wasting time in bewailing his loss, our courageous friend determined to buckle too again, and remain in business until he had amassed another sum equal to that of which he had been deprived; and the splendid success that had attended the opening of a permanent cinema palace in a small neighbouring township inspired him with the faith that a local show of his own might also be a lucrative speculation. He leased the only hall in the place at a low rental, and started off with operator, pianist and two local checkers. He paid 15s. per thousand for his films, and canvassed his constituents in the manner of a Parliamentary candidate—by house to house visiting. From the opening week his venture proved successful, and his approximate weekly profit for the first twelve months would average £10, winter and summer.

But at this juncture the expected happened. Another Richmond entered the field. An individual who had never been on good terms with Mr. A. enviously noted the new prosperity of the latter, and, with that species of logic which is found only in shopkeepers who start picture shows twelve months too late, calculated that if one person can make £10 per week profit, two, in competition, can make £5 each. He therefore expended some hundreds in building an up-to-date zinc erection, which

completely outshone, both in the beauty of its facade and the comfort of its interior, the somewhat dismal barn of his rival. Mr. A. awaited with singular patience the actual impact of the impending blow. When it came it was heavier than he had expected. He saw his takings fall £10 weekly for three weeks, and he did not like working for nothing. He was faced by three alternatives. He could retire from the contest with the £500 he had already made, but as this would be to hand £10 per week to his rival, he would not for one moment consider it. Or he could continue the battle with Mr. B., but as this might mean struggling for nothing, perhaps for over a period of years, he would not countenance this idea either. The third alternative, the common-sense one, was the one he decided to take.

Without observing the formality of making an appointment by letter, our Mr. A. took his books the next Sunday to the house of Mr. B., and, presenting his facts and arguments in a most incontrovertible manner, succeeded in demonstrating to him the utter futility of continuing to fight each other as they were doing, that the public was their legitimate prey, and that they ought to co-operate instead of antagonise. The result of this council was that instead of running shows against one another they commenced to run one show together. The old hall which had been worked by A. was closed, though the lease was still maintained by the partners. Instead of one show of pictures per week, two were now given, and the original prices of 2d., 4d. and 6d. were altered to 3d. 4d. and 6d. Since this happy resolution of their difficulties, A. and B. have benefitted to the extent of £300 to £350 per annum each. Moreover, they defy anyone to start in opposition against them: for they have the small hall in reserve; besides, they work so smoothly together that they do not believe any combination can disturb them.

Cannot rival showmen understand that they are wasting their best energy in fighting each other? And because you once made £10 a week do you *really* prefer to make nothing rather than £6 or £7? The public is the legitimate prey, just as Mr. A. thought; and it is quite true to-day that if only a little more common-sense was exercised by competing exhibitors many a pair of snarling rivals who are successfully preventing one another from getting on an odd bone now, might and would be enjoying a comforting sufficiency.

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IN THE METROPOLIS.

(BY OUR OWN CORRESPONDENT.)

The Grand Cinema, Paddington, one of the largest picture houses in what may be called the middle western district of London, includes, as part of an admirable equipment, ventilating fans which, acting through a lofty ceiling, tend to keep a cool and even temperature in the hot weather. This greatly enhances the comfort of the audiences and the appreciation of the excellent scenic attractions provided, and also the success of the enterprise which is under the personal supervision of Mr. E. J. Rawkins, the managing director. Last week's star films included, for the first half, "The Glow Worm" and "The Secret Code Word," and for the second, "Belle of York Town" and "When Men Hate," the last named being a drama of Western America, featuring Miss Gene Gauntier and Mr. Jack Clark. Pictures of the war were also screened. The Grand Orchestra continues its successful career.

The Amalgamated Circuit Cinematograph Theatre, Edgware Road, gives prominence on its front to an announcement that it is "All British." Last week's principal films included "In the Wake of the Huns," "In the Days of Slavery" and "Lucille Love." For the present week, "On His Majesty's Service," a film having strong topical interest as an exposure of the spy peril, was engaged.

Calling at the Pavilion, Edgware Road, last week, I was courteously invited by Mr. Levy, the assistant manager (whom I found in charge in the temporary absence of Mr. F. Phern (manager) to visit the balcony. I did so and was greatly impressed with the superiority of view obtainable. A considerable proportion of the seating accommodation (about 1,200 altogether) is provided up there, and constitutes a valuable asset to the house. Remarkably vivid pictures of the war were being displayed. The star film was "The Lonely House," "The Spit Fire" having been shown in the early part of the week. For this week, "Her Hour of Temptation," featuring "Betty Nansen," was engaged.

To the management of the Imperial Theatre, Edgware Road, Mr. L. Morris has recently been appointed. He has come with excellent experience from previous engagements at the Majestic and the Coliseum, Stoke Newington. Recent star films at this house have been "The Battle of the Sexes" and "Souls in Bondage."

At the Royal Picture Theatre, Edgware Road, last week, the principal attraction was "The Fatal Wedding."

The latest cinema enterprise in North London, the Scala Theatre in Stroud Green Road, Finsbury Park,

made its first bid for public favour on Thursday. The Mayoress of Islington (Mr. G. S. Elliott) performed the opening ceremony, and Alderman T. W. Saint, in the absence of the Mayor, who was indisposed, spoke some words of congratulation to the proprietors, and commended their idea of giving the proceeds of the first day's performance and those of the matinées for the week, to the Prince of Wales' Fund.

The promoters of the undertaking are Mr. Stanley F. Hanks and a partner, who are also interested in the Albion Picture Palace at Stoke Newington.

The theatre occupies a good position, being in one of the main roads of North London, a minute's walk from train, tube, bus and tram service, while the Putney and Stroud Green and Finsbury Park and Muswell Hill bus services pass the door. It is also well within a prosperous amusement centre, two cinema theatres and an Empire being near by. It has an extensive frontage to the Stroud Green Road, and by its erection a considerable improvement has been effected in the appearance of this busy thoroughfare, as the stone facings of the elevation strike quite a substantial and imposing note. The main entrance abuts on the roadway, and with its decorated half dome, electric globes, mosaic floor and mirrored walls gives quite an elegant approach to the building. Occupying a somewhat narrow site, the structure makes up in length what it lacks in breadth. The theatre is fitted with upwards of 700 plush tip-up seats, electric light is fitted, and a unique ventilation system has been installed, the hot air being conducted by a large shaft out to a central tower, where it is discharged by a powerful exhaust fan. The operating room, containing two machines, has its exit and entrance direct on to the street, and there is a throw of 130 ft. on to an 18 ft. silvered screen.

The Prince of Wales Picture Playhouse, Harrow Road, gives prominence to an announcement that the wives and children of men serving their King and country, either in the Army, Navy, or Auxiliary Forces are admitted for one penny any time, except Sundays. Throughout last week the star film was the great Vitagraph masterpiece, "A Million Bid."

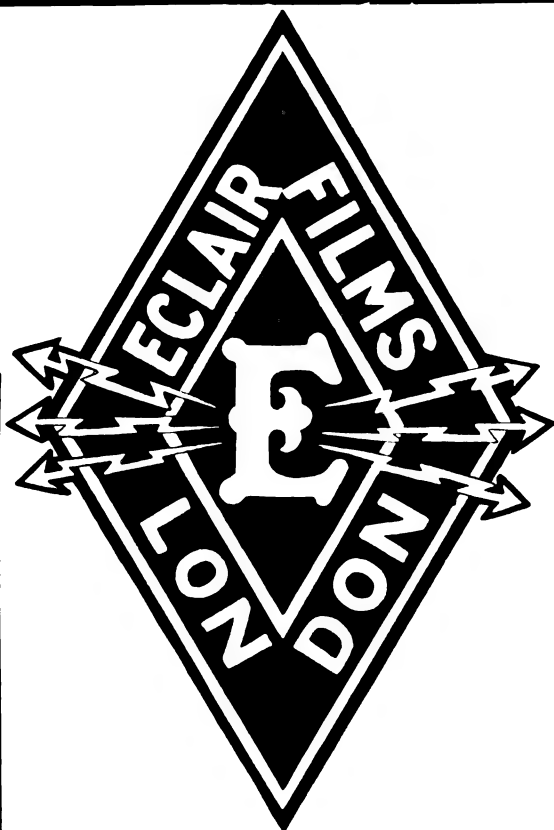
At the Kensal Rise Picture Palace last week, the great detective drama, "Hook and Hand" was followed by the great military drama, "The Two Sergeants."

Strong topical attraction held the screen throughout last week at the King's Picture Palace, Kensal Rise, where "Our Overseas Forces" in the first part of the week was succeeded by "The Kaiser's Nightmare" in the second.

STOKE NEWINGTON AGAIN!!

At a meeting of the Stoke Newington Borough Council last week, the Town Clerk read a letter from the Devonshire Square Baptist Chapel, inviting the Council to support their objections against the Application of the Apollo Cinema Theatre, to open on Sundays, on behalf of the Hackney Branch of the British Red Cross Society. Councillor Boyd proposed that the support should be given, and urged that they had previously taken up. It was not right

for a building of this kind to be alongside a place of worship, but it should certainly not be allowed to open on Sundays and to counteract the services. Councillor Matthews seconded. Councillor Langley complained that the application was suggested by the ex-Mayor of Hackney. It was all a delusion that the Red Cross Society would benefit. The expenses would swallow up all receipts. The motion was carried, but there was one dissident, and several members did not vote.



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WANTED—PLOTS.

By LAURENCE TREVELYAN.

It is always an interesting experience to tour the film producers' showrooms and to hear the buyers' comments upon the various pictures—nearly as interesting, indeed, as to sit in crowded cinema theatres and listen to the ever-increasingly critical remarks of the audiences. It is a big undertaking to attempt any appraisal of the public's taste, and in fact, a hopeless one if anything but the broadest idea is wished for, since there is no common standard, and never can be. At the same time, although opinions as to particular plays may differ very widely, there is a certain common basis upon which nearly every film depends, and as to the importance of this most critics are in agreement.

Apart from such considerations as types of comedy and drama, national prejudices and other general characteristics, there is almost complete unanimity upon points of technique, for technique is a matter of solid fact and has nothing to do with sentiment. And perhaps the most important of all points in the technical make-up of a picture play is the plot.

The very large majority of criticisms levelled, both by buyers and the public, against film plays are concerned with the plots thereof. Dearth of plots has been an ever-present source of worry to manufacturers from the earliest days of cinematography; but, whereas hitherto, the novelty of the moving picture, the charm of its scenic variety, and the ingenuity of its original sensations have been sufficient in themselves to appease the public's appetite, it is no longer possible to satisfy an audience with such unsubstantial fare alone.

An unsophisticated rustic visiting a theatre for the first time will be so amazed and delighted by its wonderful novelty that he will hardly mind or be in a position to judge, whether the entertainment possesses any qualities of solid interest. But take this same rustic after a twelve months' sojourn in Town, and it will be found that he has been educated by experience into a much more critical and discerning attitude of mind. He is no longer an infant intellectually, but will have learned to expect in the amusements offered to him an increasingly large degree of excellence in every respect. The picture theatre public are in much the same state as this rustic, except that their knowledge of the cinematograph is by now at least five years old. And as they grow in sophistication they will enlarge their demands.

The film manufacturer whose business it is to supply these always more exacting demands has succeeded in doing so with quite magnificent enterprise and inventiveness—except in the one

all-important particular of plots. For it may be said without any exaggeration that the plot is far and away the weakest point in the average picture play. The acting to be seen in the modern picture theatres is, on the whole, considerably better than that which is found in most "legitimate" houses. The staging of picture plays is obviously immeasurably superior to anything that can even be attempted on the ordinary stage. It is in the plots alone that this hideous weakness exists, and, since the plot is the foundation of the whole entertainment, it is inevitable that the entire structure must be in peril of collapse when this most essential basis is insufficiently strong to bear the weight imposed upon it. That manufacturers realise the want of suitable plots is made clear by the enormous demand for the cinematograph rights of ordinary stage plays and novels, and by the notorious fact that nearly every eminently successful film has been an adaptation, and not an original work. It is extremely regrettable that this should be so, for the picture play, as a new form of artistic expression, can certainly never hope to attain its fullest development while it remains dependent upon other arts—a borrower or a thief.

The present famine of plots is probably due to two main causes. Firstly, many (though not all) of the manufacturers have failed to offer a monetary reward sufficiently attractive to induce competent writers to test the possibilities offered them by the cinematograph; and, secondly, the competent writers have neither realised that a new market is being opened up to them by the picture play, nor troubled to study the technique of the latter. Doubtless, moreover, the banal and foolish nature of the present plots has also proved a deterrent, since, in the absence of dignified examples, it is only men of unusual imagination and enterprise who have hitherto been able to see in the picture play a medium worthy of their talents.

The system of engaging a permanent staff of writers to turn out so many plays a month, or to "work up" the futile, childish stories contributed by the sort of author who regards the art as a "spare time occupation requiring no literary ability or previous experience," is generally worse than useless, since good work of this kind cannot be produced automatically—a fact which is made sufficiently evident by the wearisome, machine-made plays, grossly imitative and lacking in individuality and original inspiration, which at present reach us from so many studios. There are, of course, those who argue that it is the producer who makes a play, and not the author; but, although this may be the case for the

moment, it is due only to the lack of authors, and not to the importance of producers. One does not wish to ignore the skill and significance of the latter gentleman, but it is surely obvious that the executive artist should not be expected to combine with his already arduous duties the business of the creative artist.

There is no necessity to suggest remedies for the situation, because the only possible remedy must be perfectly apparent to everyone—competent writers must be drawn into the new field

opened up by the picture play. How this is to be done it remains for the manufacturer to solve, though many have already gone far in this direction by offering adequate remuneration, courteous consideration, and a fair share of the credit attaching to the completed work. Meanwhile, except in a very few cases, we are either humiliated by the sight of adapted plays and novels on the picture theatre screens, or else bored and disgusted by the inanities of the ordinary scenario hack.

PRESTON'S PICTURES.

(FROM OUR OWN CORRESPONDENT.)

With the coming of the long nights the demand for indoor entertainment becomes more insistent, and I think I am voicing the opinion of thousands of Preston folks when I say that there is a need of some such diversion on Sunday as exists in other large towns. I doubt whether such a privilege would be conceded, but I am convinced that the public would not be slow to take advantage of it. Not only would it be beneficial in reducing the drinking bill of the town, but it would also provide a healthy and interesting source of recreation to vast numbers of people who at present spend their Sunday evenings wandering aimlessly about the streets. In time to come some modification may be made, and, though I don't confess to be a noted temperance advocate, I am sure to close public-houses and open the picture halls and other such places would be anything but a retrograde movement.

Proprietors have yet no cause for any feeling of depression in these difficult times, and, taking all things into consideration, they are content with the business done. The colder weather will help to enlarge audiences. Mr. Foster, the manager at the Marathon, told me that he had a splendid week with the fine sporting film, "In the Hands of London Crooks," and he assured me that contrary to expectations, business was in no way slackening. Such a happy state of affairs has depended a great deal on the type of programme provided. Probably some managers would have hesitated in taking certain costly bookings if the certainty of war had been realised when they were made. Yet it should be recognised that the only way to keep trade alive is to give the public such excellent reasons for attending picture theatres that they cannot very easily deny themselves the pleasure.

At the Imperial, the "Militaire" topics have not the same prominence as at other theatres, but what are produced are always of the first flight. Some exceptionally fine dramas have been seen here, and last week in "A Million Bid," a magnificent attraction was provided. "It had a magnificent run, and at a number of the performances people had to be turned away. The crowded audiences at every show gave no suggestion of the trade depression having affected this popular theatre.

The Cosy showed that problematic draw and of absorbing quality, "The Changeling," and a popular film for young people, gave an idea of what Boy Scouts can do in time of war. "The Adventures of Kathleen" have also a vogue at that theatre. The programme at the Alexandra contained, as usual, the latest war pictures, besides two stirring dramas, in "Honour of the Law" and "Mystery of Room 643." A Jules Verne tale, dramatised in "The Children of Captain Grant," which was full of exciting adventure, was screened at Bennett's Electric

Theatre, while at the Queen's, the top-ranker was "Raised from the Ranks."

Mr. Will Arda had a varied choice of talent at his halls. At the Picturedrome there were "The Bowery Boys" and "The Deputy Sheriff's Star," and at the Temperance Hall, "Texas Bill's Last Ride." The Embee Hall bill included "Lost Through Greed" and "The Little Sheriff" (dramas); "Fanny's Melodrama," "A Dangerous Flirtation" and "Slippery Slim's Strategy." Dramatic, humorous and warlike episodes were not absent from the Theatre Royal's subjects. The cinematograph licence for this place has been extended from October 18th to the end of the winter season. The case aroused considerable interest, and a report appears elsewhere in this issue.

BRAVO, SCOTLAND !

The exhibitors of Scotland are still nobly coming forward in aid of the various relief funds, and are evidently determined to fully emulate the splendid lead taken by their country in the direction of recruiting for His Majesty's Forces. The Scot stands second to none in patriotism, and it affords us much pleasure to be enabled to furnish, as below, further practical proof of the efforts made by our friends across the border in aid of those affected by the present crisis:—

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Previously acknowledged	777	11	10
Showmen at annual fair, Dumbarton ...	85	6	9
Hippodrome, Bo'ness	25	17	7
Corona Theatre, Perth	8	7	11
Stobswell Cinema, Dundee, per Mr. Feathers	15	7	10
G. H. Kemp, collections and benefits at his halls in Scotland	124	0	0
Troon Picture House, per Mr. A. Muir Gilchrist (includes donation of £5 from Company)	58	16	0
Shawlands Cross Picture House, per Mr. Reid, for Belgian Relief Fund ...	6	6	0
Central Hall, Inverness, concert drawings	35	19	5
Central Hall, Inverness (Company's donation)	5	5	0
Central, Inverness (collected by manager)	12	15	4
Proceeds from thirty-seven Glasgow Cinemas, from entertainment on Wednesday, September 16th ...	377	15	0
The Picture House, Dunoon, per Mr. Charles H. Williams	34	2	6
Dennistown Palladium, per Mr. Carter...	28	0	0
Mr. Eskdale, Greenock (additional to recent full day's takings and collection at Cruden Electric Theatre, amount not sent)	5	0	0
	<u>£1,600</u>	<u>11</u>	<u>2</u>

COMMENTS ON THE FILMS.

BY OUR OWN REVIEWERS.

For Addresses, Telephone Numbers, etc., see "Film Releases."

The following critical film reviews are contributed by our own staff of critics, and contain candid opinions of the productions reviewed.

Of those films which our critics have been unable to see personally, brief synopses, compiled from the manufacturers' bulletins, are given on the concluding pages of this supplement.

We regret that it has been impossible to publish critical reviews of every film this week, but we shall hope, as time goes on, to cover the entire field.

Any films not dealt with in this supplement will be found, as usual, either on our "Pick of the Programmes" pages, or in the body of the paper.

It should be particularly noted that the two sections into which this supplement is divided are entirely distinct. The first section contains reviews of films actually seen and criticised, with every endeavour to keep the remarks thereon fair and honest. The second section contains only stories of films which it has not been possible to see.

AMERICAN CO.

BEAUTY.

A Midsummer Love Tangle.—Although somewhat attenuated as regards "story," this film is so well enacted that it will appeal to all patrons, and especially so when the "young hopeful" (played by little Kathie Fischer) gets even with the crusty old judge. Superb lakeland scenery and first-rate quality. (October 19th. 980 ft.)

FLYING A.



Business versus Love.

Well staged drama, showing the manner by which a neglected wife seeks retaliation upon her financier husband. Exciting Stock Exchange scenes are a great feature, the man returning to his home, as he assumes, utterly ruined. His wife is just enabled to prevent his suicide, and a glad surprise portends a brighter future for both. Fine acting and a convincing plot mark an appealing play. (October 19th. 990 ft.)

The Trap.—A picturesque drama, somewhat melodramatic in character, dealing with the dawn of love between detective and moonshiner's daughter. The girl, when she discovers the truth, is overcome with passion and aids a plan whereby the man shall be



shot. Fate brings her within the trap, and before she dies she reiterates her love and enacts a promise that her father and brothers shall go free. The final "thrill" is well planned. Quality and settings up to this company's best standard. (October 22nd. 1,982 ft.)

AMERICAN & CONTINENTAL

VAUDEFILMS.



Chums.—Unfolding a really excellent little story which should suit all lovers of animals, this essentially British drama depicts the vicissitudes of humble people and strong affection between a child and the latter, a clever trick performer, is sold by the old grandfather. The child's distress brings on illness. The rest will be apparent, but the dog, in the end, solves the problem in his own way and is soon at the side of his little playmate. (October 17th. 1,057 ft.)

Tromboner's Strong Note.—Although somewhat obviously founded upon an old-time vaudeville practical joke, this comic is so cleverly and broadly treated that it should prove successful, especially so in houses with a middle-class clientele. (October 17th. 607 ft.)

BIOSCOPE FILM & SUPPLY Co., Ltd.

AUBERT.

A Hero's Sacrifice.—A review of this production appears in our "Pick of the Programmes," this week. (October 19th. 2,400 ft.)

H. A. BROWNE & CO., LTD.

CLIMAX.

Poppies.—Evidently the result of much forethought, this artistic film idyll forms a truly excellent production. The scenes are actually those immortalised in De Lara's song, "The Garden of Sleep," and this charming part of the Norfolk coast affords some ideal settings. The words of Clement Scott's poem accompany the story, which is quite appropriate and adds to the interest. A very charming actress plays, with naive abandon, the misguided young wife, and wonderful coast scenes end a novel production which deserves a full measure of success. (October 22nd. 1,300 ft.)

CLARENDON.

Jack as a Bricklayer.—The final story of the "Jack Spratt" comedy series. These comics were reviewed in THE BIOSCOPE of July 23rd on p. 400. (October 19th. 445 ft.)

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DAVISON'S FILM SALES AGENCY.

B. and C.



Lest We Forget.—A young English girl, staying at a convent on the frontier, strays from the school and, owing to the presence of a German patrol, takes refuge in a barn in which a French officer is hiding. The latter is discovered, but the German officer, recognising in him a friend he had met in London, refuses to detain him. A French patrol arrives, but the French officer chivalrously declines to regard his German *confrere* as a prisoner. Both parties escort the girl back to the convent, and part, apparently, the best of friends. Directly the French patrol has turned away the German officer gives the order to fire, but after a fierce fight the treacherous Germans are annihilated. It is a somewhat improbable story, but quite well acted and of excellent photographic quality. (October 22nd. One reel.)

MARTIN.

War's Grim Reality.—This film was reviewed in our issue of September 10th, p. 1009. (October 19th. One reel.)

Kitchener's Fighting Men.—An interesting film of Army manoeuvres, which should prove very acceptable at the present moment. (September 28th. 300 ft.)

I Should Say So.—Quite an entertaining little comic of a reasonable length. (October 22nd. 703 ft.)

ECLAIR.

AMERICAN STANDARD.

The Stirrup Brother.—Although the plot strikes one as somewhat improbable and is rather clumsily put together, this story is acted with plenty of dash and vigour, and it presents a very vivid glimpse of characteristic phases of Western life. It is a dramatic comedy and deals with the history of two lovers who are held apart by their parents on account of an ancient family feud. Eventually, however, the boy discovers that he is only an adopted child, the hindrance to his marriage thus being removed, whilst his supposed father's real son turns up in the shape of a light-hearted wanderer who has inadvertently returned to his true home. (October 22nd. 2,000 ft.)

ECLAIR.



The Microbe Fiend.—Although the story of this play is artificial, very improbable, and rather weakly constructed, it is so very admirably acted and so well staged that one is caused to forget the failings of the plot in the excellence of the presentation thereof. Lunacy is always

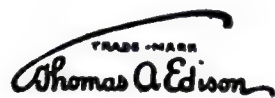
a somewhat painful subject, and several of the scenes dealing with it in this film are terrible in their vivid realism. There can be no question, however, but that the picture contains many strong and unusual situations, besides some extremely notable acting. M. Gouget gives a most striking and powerful performance as the sinister villain of the story, whilst Mdlle. Sylvaire is admirable as the heroine. In character, the play is a pathological melodrama, dealing with a scientist's discovery of the microbe of madness and also of an antidote. These discoveries are wickedly used against both him and his daughter by an unscrupulous student who is in love with the latter. Eventually, however, the villain is defeated by the hero of the piece, and is himself inoculated

with the fatal microbe. As will be seen, it is not a particularly pleasant story, but in many respects it is powerful and novel. The production contains some very fine studio settings, and is admirably photographed. (October 19th. 2,870 ft.)

Gladys at the Barracks.—The comely, good-natured Gladys is always a delightful person, and her latest adventures, showing how she seeks refuge from her father's wrath by dressing up as a soldier and entering a French barracks, provide some excellent fun. (October 19th. 534 ft.)

Willy and the Cabinet Minister.—An amusing and novel little story, cleverly acted by the inimitable Willy. He induces a neglectful Government to include his father's name in the Honours List, by discovering a high official in a compromising situation and holding a toy camera at his head with threats of exposure. (October 22nd. 490 ft.)

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The Adventure of the Stolen Slipper.—This excellent comedy, one of the "Octavius, Amateur Detective" series, was fully reviewed in THE BIOSCOPE of September 10th on p. 1007. (October 19th. 995 ft.)

An Affair of Dress.—The third in the series "Dolly of the Dailies," and certainly one of the best, featuring Miss Mary Fuller and Mr. Duncan McRae, with



other well-known players. Reviewed in THE BIOSCOPE of August 20th on pp. 755-7. (October 19th. 1,010 ft.)

In Lieu of Damages.—This is a strongly dramatic story, showing how Lyss Bailey takes to the highway to obtain money for the woman he loves. He robs a man whom he later discovers to be the doctor on his way to visit Lyss's mother. He confesses to the robbery, and the doctor not only forgives him but stands by him when falsely accused by a jealous rival. It is well played by Miss Mabel Trunnelle, Mr. Herbert Prior, Mr. Bigelow Cooper, and others. (October 22nd. 1,100 ft.)

Nearly a Widow.—A merry little comedy, in which a husband and wife disagree on the subject of a new dress. The husband leaves a note saying that his wife's extravagance has forced him to commit suicide. The wife discovers his plot and leaves him a note explaining that she has gone to buy the dress to wear at his funeral. A complete reconciliation takes place at the milliner's. It is very brightly played by Mr. Barry O'Moore and Miss Sally Crute. (October 22nd. 1,010 ft.)

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ESSANAY.



Broncho Billy and the Sheriff.—In spite of its singularly ancient and unimaginative title, this little story is, itself, by no means without novelty, besides being very effective. There is little need to praise the acting of a film in which Mr. G. M. Anderson appears, for he

almost invariably inspires his fellow players with much of that wonderful force and natural sincerity for which his own art is so famous. For the rest, it will be sufficient to say that the picture deals with yet another episode in the life of Billy, the lion-hearted, and shows up, by way of contrast, the cowardice of a certain sheriff, admirably played by Mr. Carl Stockdale. The course of events makes one rather sorry for the unfortunate sheriff, who loses both his girl and his reputation through his inability to discharge a duty for which he is obviously unfitted. But this—as they say in the country—is neither here nor there. (October 19th. 994 ft.)

The Daring Young Person.—Gentle and soft-hearted Ruth Stonehouse would scarcely fit the description, one would have fancied, of a "daring young person," but having seen this film it must be admitted that she conceals unsuspected depths of high-spirited roguery in her always charming personality. At any rate, she acquits herself very capably as the heroine of the present play, which represents a novel, if slender, idea very effectively worked out. The episode of the unconventional burglary (to commit which a respectable young man is egged on by the D.Y.P.), loses a little by the inevitable lack of dialogue, but otherwise the film makes quite a good and original entertainment. (October 19th. 984 ft.)

Night Hawks.—Although this story contains nothing that is really new, either in outline or in detail, it is admirably presented in a series of well worked-up dramatic situations, and is, in consequence, quite effective and exciting. In form, it consists mainly of an elaborate and extended chase, for which the earlier incidents serve merely as a sort of introduction. This is a favourite basis upon which to build up a sensational melodrama, and in the present instance the method is fully justified by the excellence of the result. Those who want thrilling action and capable laying will find "Night Hawks" a very useful production. (October 22nd. 1,984 ft.)

Slippery Slim, Diplomat.—An amusing Snakeville story of quite average merit, retailing the history of a tactical triumph on the part of Slippery Slim.



Messrs. Victor Fotel and Harry Todd and Miss Margaret Joslin are the principal comedians, and act as cleverly as usual. (October 22nd. 2,115 ft.)

A Boarding House Scramble.—A very fairly amusing "comic," which will prove especially fascinating to those who delight in witnessing the wholesale destruction of property. The picture opens with some rather clever character comedy, but this is soon dropped in favour of the broader lines of good fast knockabout farce. The introduction of some old parlour tricks is something of a novelty where films are concerned and adds considerably to the humour of the production. (October 22nd. 989 ft.)

LUBIN.



Who Seeks Revenge.—An exciting two-reel drama, typically American, the first reel providing some very brisk episodes of frontier warfare. The defence of the stockade being quite equal to anything of its kind we have seen. In the second portion a big factory fire provides realism of a forceful description.

Should prove effective as a top-liner for the usual run of programme. (October 19th. 2,055 ft.)

All for Love.—Depending for its humour upon a "speeding-up" process of an alarming nature, this film gives us another version of the eccentric hero, dubious detective, and over-anxious Force. (October 19th. 737 ft.)

Within the Noose.—Brisk and obviously appealing this fine quality film is quite refreshing in plot and action. Has just the right amount of excitement, and should form a good single reel Western for any bill. (October 22nd. 1,033 ft.)

While Auntie Bounced.—While frankly devoid of any serious story, this comedy should serve as a very passable comedy line. The antics of auntie are almost too clever, but will, nevertheless, raise many laughs. (October 22nd. 419 ft.)

PATHE FRÈRES

PATHEPLAY.

The Dumb Witness.—Although not exactly a "pleasant" story, this is an exceedingly powerful and, in many ways, extremely fine drama, which may be relied upon to please those who like strong fare. Certain of its situations are reminiscent in their gruesome force of Zola's "Therèse Raquin," but the plot is quite original beside being very well constructed, and, as a whole, true to human nature. It deals with the villainies of a beautiful but unscrupulous girl and her lover, who is dismissed from his situation in a mining office for dishonesty. The girl encourages the attentions of the mine manager's son in the hope of being able to marry him for his money. The mine manager, who disapproves of his son's match, is seriously injured in an explosion caused by his late employé, and the girl, in order to remove the obstacle in the way of her marriage, refrains from administering to him the medicine necessary to save him from complete paralysis. Having achieved this object, she marries the son and then assists her lover to rob the house before the eyes of her impotent father-in-law. After many immensely powerful scenes, in which the paralysed man suddenly recovers the use of his limbs, strangles the girl and reveals her true character to his horrified son, the drama comes to a tragic but impressive ending. The plot, of which the above is only a bare outline, is filled in with a wealth of effective incidents and is admirably acted. The play holds one's attention throughout, and, although not an entertainment for children, it is a really good piece of work which deserves success. (October 22nd. 2,115 ft.)

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SCIENCE & NATURE.

How We Get Our Silk (II.).—An extremely fascinating little picture, forming part of a series in which the Japanese silk industry is exhaustively and vividly dealt with. It is beautifully coloured and, apart from the interest of its subject, its many charmingly delicate glimpses of Japanese life have considerable pictorial value. A quite delightful film. (October 22nd. 675 ft.)

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BIOGRAPH.

**The Counterfeiter's Daughter.**—

An old man, who in his earlier days has been an expert counterfeiter is anxious to mend his ways and live an honest life for the sake of his daughter. A former accomplice demands his assistance under a threat of exposure, and the old man has not the moral courage to resist. The drama is played out on conventional lines and it is a little too obvious that the old gentleman will settle down to a contentment which his past conduct broadly entitles him to. (October 22nd. 1,030 ft.)

The Chief's Love Affair.—The chief is the head of the police and he and the leader of a gang of ruffians are rivals for the hand of the village beauty. The film shows the discomfiture of a corps of comic policemen, which is a variation of the ordinary procedure and carried out in very humorous style. (October 22nd. 520 ft.)

H. and B.

A Chamois Hunt.—A picture showing some very beautiful Alpine scenery and very interesting as showing the difficulties of hunting chamois. Several near views are given of the animals in their native wilds. The photography is excellent. (October 22nd. 367 ft.)

KALEM.



Near Death's Door.—Charles Dwyer, who has secretly married Helen, the daughter of Ford, a wealthy contractor, is sent to the hills to prove his worth before the marriage can be acknowledged. He takes an interest in a waitress because she

bears a great resemblance to his wife, and so incurs the jealousy of his foreman. He saves the man from death at the risk of his own life, and his father-in-law, who has come out to visit the mines, welcomes him with enthusiasm. It is a good dramatic story, with excellent views of Western life and an exciting climax. (October 22nd. 1,036 ft.)

A Substitute for Pants.—Billy is candidate at an election, the rival factions being the Independent Ticker and the Bull Goose, whatever they may mean. Sammy, the rival candidate, has Billy kidnapped and deprives him of the indispensable portions of his costume, leaving him in the straw of a barn. Billy's sweetheart, Kitty, discovers him, and the only chance of winning his election is to appear in Kitty's divided skirts, which are passed to him with the utmost decorum and delicacy. He appears in skirts on the Suffragette platform, and passes in with a large majority. It is a very good farce and played with great spirit. (October 22nd. 1,020 ft.)

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APOLLO.

Rafferty's Raffle.—This farce depends for its effect on the humours of Apollo Ford, which never fail to cause merriment. In endeavouring to raffle his store he becomes involved in a socialist meeting. The casualties are enormous, but the fun never flags. (October 22nd. 893 ft.)

MAJESTIC.



The Swindlers.—This is a story, conventional in its theme, in which the hero, Roy Walton, obtains a position in a Get-Rich-Quick Company, which he believes is a genuine concern, and in which he induces his landlady, with whose daughter he is in love, to invest her savings. It is a swindling concern, and Walton is arrested for complicity, his innocence being proved by the courage and intelligence of his sweetheart, who secures the arrest of the gang. It is suitably played by Miss Mae Marsh and Mr. Roy Walton. (October 19th. 973 ft.)

The Old Derelict.—A dramatic sketch of the gradual moral deterioration of a drunkard, who leaves his home and drifts to the mines. Returning after many years he finds his daughter happily married. Without disclosing his identity he is able to save his grandchild from an accident but is fatally injured himself. A Masonic emblem discloses his secret to his son-in-law. The piece shows Mr. F. A. Turner in a fine character sketch. (October 22nd. 1,007 ft.)

RELIANCE.



The Weaker Strain.—Is a strong war drama, in which a young sentinel leaves his post without permission to attend his mother's death-bed. He then learns that the commander of his regiment is his own father. He is sentenced to death for desertion, but before the sentence is executed the commander, who has discovered his relationship, assists him to escape, though in doing so he himself is shot by the guard. It is a stirring drama and very efficiently played throughout. (October 19th. 2,002 ft.)

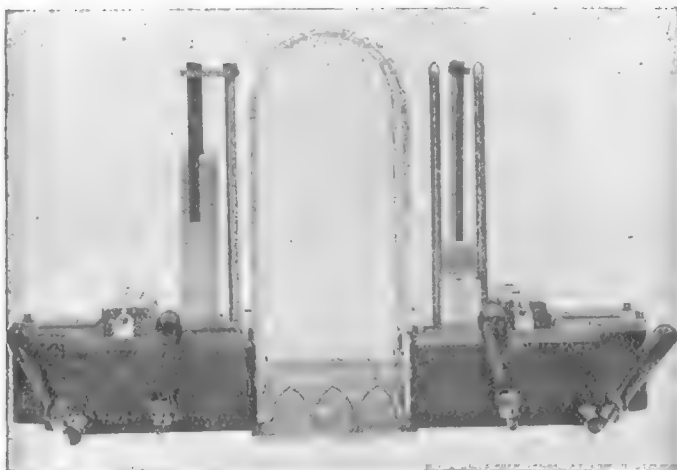
How Izzy Stuck to His Post.—A farce, in which Izzy, having stuck to a newly varnished chair, is compelled to spend the night in his master's shop. He



is enabled to capture a burglar, and is accounted a hero by his sweetheart. Mr. Max Davidson plays Izzy with considerable humour. (October 22nd. 1,003 ft.)

ROYAL.

Snookem's Birthday.—An amusing little comedy, in which the baby is suspected of having swallowed his locket. In the attempt to procure a doctor a piano-tuner is commandeered, being mistaken for a member of the medical profession. The cat eventually discovers the locket on the floor. It is a short and bright little piece. (October 19th. 880 ft.)



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PHŒNIX.

FOLLY.

Pimple Enlists.—This "topical" comic was specially reviewed in THE BIOSCOPE of October 1st on p. 78. (October 19th. 850 ft.)

THANHOUSER.



The Girl Across the Hall.—This vividly human little story was reviewed in THE BIOSCOPE of September 17th, p. 1093. (October 19th. 1,012 ft.)

Out of the Shadows.—An exceedingly effective and somewhat unusual story, which is notable for some fine acting and clever photography. The simple plot deals with the history of an actor whose wife, tired of a wandering life, deserts him for a false friend. Twenty years later he is too old to act, and lives in poverty with his young and beautiful daughter, who has entered her father's profession. While seeking an engagement she meets an agent who had once been her father's call-boy. Meanwhile, the old player's mind wanders back to the days of his early triumphs, and in imagination he re-enacts the parts which brought him success. By the time his daughter returns, accompanied by the agent, he has, however, already passed away, and the film concludes with an indication that the two young people's lives have come together for good. Mr. Irving Cummings gives a wonderfully delicate and finished study of the old actor, whilst Miss Florence la Bodie looks charming and acts with sincerity as his daughter. The picture is full of cleverly played scenes—notably that in the agent's office with its procession of characteristic stage types—and the episode showing the dying actor's looming "out of the shadows" is admirably presented, both by artist and photographer. We are not shown what happens eventually to the errant wife, who disappears from the story at an early stage in the action, but, in the circumstances, this is almost a point of merit rather than a failing. Except that the conclusion is a trifle abrupt, there is nothing at all with which one can find fault in this really excellent production. (October 22nd. 2,012 ft.)

PRINCESS.

Professor Snailth.—This little picture might be described as a "refined knockabout comedy." It is very light, very bright and quite amusing. In its way it is entirely satisfactory. (October 19th. 990 ft.)

TRANS-ATLANTIC.

BISON.

The Old Cobbler.—A sentimental story of the good deeds accomplished by an old shoemaker, who proves himself a real friend to the rough miners out West. The character of the cobbler is well drawn, though the insistence of his charity and benevolence becomes somewhat monotonous. (October 22nd. 962 ft.)

CRYSTAL.

Shadowed.—A bustling comic, of the usual "matrimonial complications" style. (October 19th. 584 ft.)

Charlie's Waterloo.—A rough-and-tumble comic, which will probably succeed in arousing much laughter. (October 22nd. 915 ft.)

UNIVERSAL FILM CO., LTD.

FAVOURITE.

Domestic Economy.—Adapted from a favourite farce in which the late John L. Toole made many appearances, this broadly comical release shows the awful consequences of dispute between man and wife and an exchange of occupations. The futile endeavours of the man to manage household duties and to attend, meanwhile, to a "general" store, should certainly cause much laughter. (October 22nd. 687 ft.)

HERON.

On An Australian Trawler.—As an "interest" film of uncommon character and illustrative of the enormous catches secured, this issue should make an acceptable "fill-up" line for the programme. The marine views are of first-class quality. (October 22nd. 387 ft.)

In the Land of the Kangaroo.—As an excellent insight into Australian squatter life in the early days, this film, despite its somewhat melodramatic plot, should prove very attractive. The scenes wherein the aborigines, before making war upon the settlers, perform their native dances, or "coroboroo," are distinctly good. The acting is effective throughout, and the devotion of "Gummy," the native boy, well exemplified. The story is that of a young fellow who, to escape from an adventuress, goes to Australia. The woman unexpectedly arrives as governess at the farm, hence a drama of jealousy. Fire scenes and the attack by natives most effective, but horsemanship might, possibly, have been improved upon. A new type of film, even if upon somewhat conventional lines. (October 19th. 2,193 ft.)

MOTOGRAPH.

British Bull-dogs at Gun Drill.—Taken at a naval training centre, this splendid "topical" shows the smartness of our Tars in dismounting and transportation work, also the reassembling and firing of the guns. A number of very effective tableaux conclude a briskly secured and well edited film. (October 22nd. 412 ft.)

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VITAGRAPH.



(October 19th. 2,037 ft.)

The Old Maid's Baby.—An amusing farcical comedy, played with much humour by Miss Flora Finch, Mr. John Bunny, and a fine French bulldog, who creates a great sensation in a Pullman car while masquerading as a child in long clothes. One of the best efforts of these inimitable comedians. (October 19th. 1,014 ft.)

Happy-go-Lucky.—A beautiful girl, who is a member of a travelling theatrical company, is adopted by a wealthy lady, whose son falls in love with Happy-go-Lucky. Realising the mother's distaste for the match the girl leaves and returns to the stage. The mother at last finds that she is standing in the way of her son's happiness and welcomes the girl back to her home. Miss Clara Kimball Young gives a very charming performance of the title rôle and invests the little piece with much interest. (October 19th. 1,033 ft.)

The Last Will.—This is the story of a mother's crime, who conceals her father's will in order to benefit her son to the detriment of Sir William's ward. The family lawyer discovers from the date that the will produced is a forgery. A later will is discovered in an old picture frame, which brings happiness to all parties. Miss Anne Schaefer gives a powerful performance as the mother, but the whole company seem somewhat hampered by their sixteenth century costumes. The play gains little by its antique setting and, we cannot help thinking, would have been more at home in modern dress. (October 22nd. 2,014 ft.)

Marie's Sacrifice.—A dramatic story of low life in the Italian quarter of New York. Candido shoots a man whom he believes to be his wife's lover, and the wife, at his trial, gives evidence which saves her husband at the expense of her own reputation. On his return home he decides on revenge, but she is able to convince him of her innocence and they are united over their little child's bedside. Very strongly played by Miss Eulalie Jensen, Mr. Rankin Drew and Mr. William Humphrey. (October 22nd. 1,054 ft.)

The "Bear" Facts.—A very pretty little story, in which that accomplished young actor, Bobby Connelly, with the assistance of some delightful animals from a travelling circus, re-enacts the story of the "Three Bears." The quaint setting of a woodcutter's hut suggests a flavour of a Grimm's fairy tale which, in spite of our patriotism, we find full of charm. (October 22nd. 1,058 ft.)

WESTERN IMPORT CO.

KEYSTONE.

Baffles (the Gentleman Burglar).—This is a typical example of the famous Keystone comedies, showing the exploits of the famous police in tracking down Baffles, produced with great elaboration with the



help of carefully built up sets, which seem to be constructed for the purpose of demolition, and which is certainly productive of much merriment. (October 19th. 2,040 ft.)

The Passing of Izzy.—Izzy again provides much food for laughter with his effort to secure a bride without too much financial sacrifice on his part. The rupture which ensues decides him to commit suicide, but he is rescued by his sweetheart, who goes through much physical discomfort to secure their mutual happiness and the appreciation of a laughter-loving public. (October 22nd. 1,009 ft.)

KOMIC.

Bill's Job.—Bill is a young man who is determined to succeed, honestly, if convenient, but anyhow. He gets a job by means quite legitimate in a burlesque, and secures a large contract for his firm by means which make this a very good irresponsible farce. (October 22nd. 1,003 ft.)

YORKSHIRE SALES AGENCY.

BAMFORTH.

Winky Goes Spy Catching.—The "topical" interest attached to this comic is enhanced by some highly diverting antics. Winky and his assistant, bent upon attaining glory, come within sight of a foreign looking individual vigorously engaged in ill-treating a fair damsel. The fact of a cinema camera close at hand is quite overlooked and the "Count" receives a wet reception. Winky and his friend do not get off scot free and are nearly drowned by the enemy. (October 19th. 545 ft.)

Winky's Mother-in-law.—The arrival of the strong-minded female proves "too much," and, with the aid of a yokel, Winky prepares a little scheme which, put into force during a picnic, effectively secures the retreat of the enemy. This does not, however, come to pass until he has been severely thrashed. A premature exposure of the plan forms the crucial point of the fun. Well enacted and some picturesque scenes. (October 22nd. 480 ft.)

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The Following are taken from the Manufacturers' Synopses:

CAPTAIN KETTLE FILMS, LTD.

Teesdale and Swaledale.—Two of the finest portions of beautiful Yorkshire are capitally reviewed. Pictures of famous Barnard Castle, High Force Falls, Bowes Castle, Richmond, and the favourite haunts of the great Turner. (October 19th. 510 ft.)

The Girl and the Gold Mine.—The lover in this drama hits upon an ingenious plan whereby he saves his prospective father-in-law from ruin. A "bull" movement enables the latter to unload at a high figure and the youth receives the girl as "a grateful acknowledgment." (October 22nd. 940 ft.)

HEPWORTH.



The Hills Are Calling.

Away in London, the young Scotsman soon becomes indifferent to his first love and the victim of an adventuress. The latter almost ruins his career as a violinist, but a vision of the Highland lassie appears and his playing becomes rhapsodic. He discards the



unworthy and hastens back to the hills, where his first love still awaits him. (October 19th. 1,150 ft.)

The Maid and the Money.—A friendly old bachelor so plans it that the young lady's father is lured away from home while his savings are temporarily removed. When he discovers himself fooled, the old fellow returns and, discovering the "robbery," has his butler arrested. A clever trick puts the accuser in the wrong, and he is glad to make peace by consent to his daughter's marriage and to furnish a handsome dowry. (October 22nd. 875 ft.)

Watersmeet Valley, North Devon.—A journey through a charming district. Fine quality scenes include the famous Fall, unique views of the valley, and a succession of the lovely old thatched cottages dear to all visitors. (October 22nd. 450 ft.)

M.P. SALES AGENCY.

ALICE JOYCE SERIES.

Nina of the Theatre.—Sensational story of stage and domestic life. Nina is neglected by her husband, a doctor, and is forced to return to the stage. A sudden change in the caste brings her face to face with her former sweetheart and she learns the true

reason of their parting—her husband's treachery. An encounter with the latter person, his insanity and tragic death, end a powerful romance. (October 19th. 2,045 ft.)

BIOGRAPH.

The Gipsy Tallsman.—Drama of fancied injury and revenge. The villain is thwarted by the happening of the unexpected. Picturesque scenes and interesting character work. (October 10th. 1,030 ft.)

Baseball: A Grand Old Game.—Crazy to see the game, Simp. invents a train catastrophe for the office and a long journey for home consumption. He gets to the game but has to undergo trouble upon his return. (October 19th. 537 ft.)

H. and B.

Locarno.—A beautiful old town, on the shores of Lake Maggiore, whence we are afforded interesting glimpses of this favourite holiday district. (October 19th. 348 ft.)

KALEM.

The Chief of Police.—Finding a burglar, the householder induces the man to tell his story. A vivid narrative of false accusation follows, and the man's final statement is that persecution has impelled him to really become a criminal. The next morning he is astonished to find the householder Chief of Police. The sequel is of an appealing and unexpected nature. (October 19th. 1,065 ft.)

Grey Eagle's Revenge.—Having wounded an outpost man, the Indian is imprisoned within the fort. The chaplain, who is friendly with the Reds, secures his release in order to avert an attack. Grey Eagle swears vengeance on the first White he meets, and the chaplain falls a victim to his plan. An Indian girl, who loved the latter, avenges his death by killing the murderer. (October 19th. 1,058 ft.)

NEW AGENCY FILM CO.

BURLINGHAM.

Lunch at the Zoo.—Amusing and highly interesting episodes, which clearly show how well the various inmates know their keepers and how many are hoping to get a bigger share than their neighbours. The hippo, at the sight of food, allows the operator to enter the cage and film him while at lunch. (October 22nd. 360 ft.)

R. PRIEUR & CO., LTD.

ACME.

The Doctor's Money.—The new pet proves of anything but a quiet nature. The reception ends in precipitate flight of friends and furniture. The highly educated animal then escapes and a most amusing chase follows, his antics being a delight to the crowd. (October 19th. 472 ft.)

ALPHA.

A Desperate Chance.—An exciting outlaw drama, one seeing revenge upon his partner by endeavouring to secure a capture and the reward. A ruse enables the wanted man to escape, and his turn follows when he witnesses a farmhouse robbery. The result of a struggle is revealed when the informer is



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The law threatens his life in punishment of an act of just vengeance which it regards as murder. The destruction of the one means of identification means agony and mutilation; for the sake of the woman he accepts both.

Rel. Thursday, Nov. 12th.

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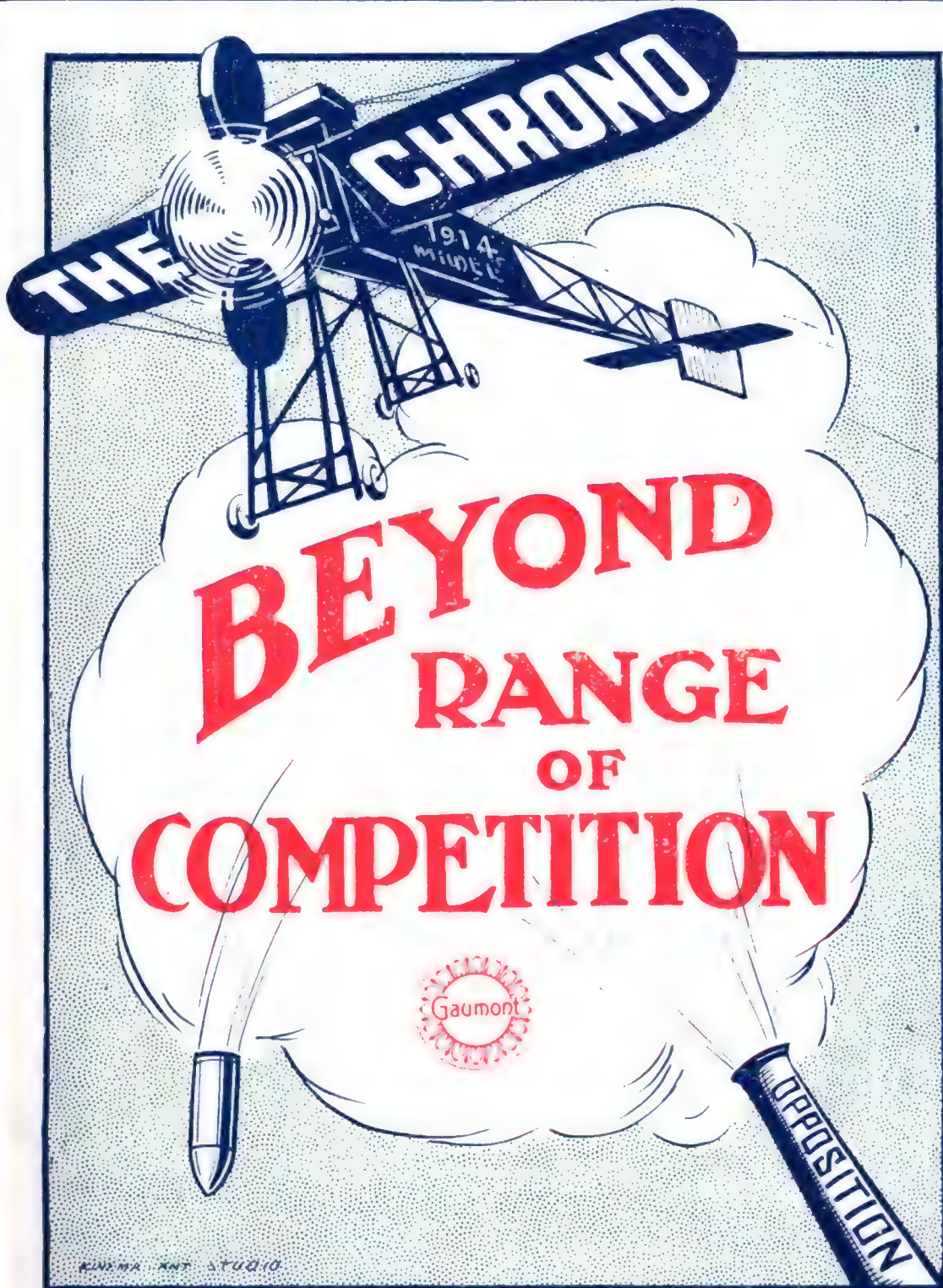
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PROWLERS OF THE WILD.

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This is a "Bison 101" animal drama that is "different." It is picturesque in environment, and its situations are full of keen suspense. Anna Little and Herbert Rawlinson are featured

AN OLD RAG DOLL.

(Code Ragdoll)

Released October 29th. 1,018 ft. approx.

An Imp drama, showing how two little children reconciled their estranged parents

THE SILENT WITNESS.

(Code Shwif)

Released October 29th. 1,914 ft. approx.

This Victor drama of Western ranch life, features J. Warren Kerrigan. The plot involves the use of a photograph as an alibi for a wrongly accused cowboy. A story of love and adventure.

THE BAITED TRAP.

(Code Baitrap)

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Another Imp drama, featuring King Baggot

and dealing with the brave fight of an Irish lad with a gang of white slavers in New York. It holds the spectator spell-bound with its intense situations.

AT THE FOOT OF THE STAIRS.

(Code Footstar)

Released November 2nd. 1,001 ft. approx.

A Rex drama, in which Bob Leonard and Ella Hall play the principal rôles. A maid saves the domestic happiness of her master and his frivolous wife amid tragic circumstances

WHEN THE WORLD WAS SILENT.

(Code Worsile)

Released November 2nd. 2,889 ft. approx.

In this Imp drama William Shay plays the part of a great musician, whose hearing is destroyed by a jealous woman. How the woman makes reparation constitutes a powerful and appealing story

THE MADMAN'S WARD.

(Code Madward)

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A Victor drama, with Florence Lawrence playing a remarkable rôle - a selfish girl who has been reared by a mad hermit on a lonely island. Love comes into her life, only to bring a tragic end. Wonderful atmosphere of the sea.

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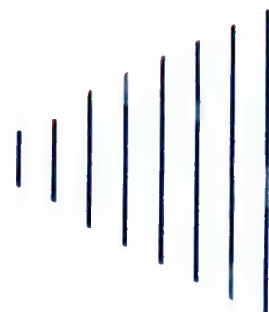
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as well as the actors suffer.

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It passes from hand to hand, causes tremendous
consternation to fond parents and the police, and
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App. length 1,020 ft.

A Busy Day

Chas. Chaplin as the lady who had a day off, got
into trouble with the police and finished in the
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harbour, the American navy, etc.

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captured for the crime, while the life of the other is saved by the farmer's heroism. (October 22nd. 954 ft.)

PRIEUR.

In the Abruzzi Mountains.—Excellent pictures of the famous falls and glens, the hospital, and a quaint mountain village. (October 19th. 245 ft.)

SOLAX.



A Terrible Night.—A comedy which shows the adventures of a nervous family. Nocturnal noises cause a burglar scare, then an alarm that kidnappers have visited the house. The girl who commenced the affair is arrested as a prowling Suffragette, only to meet the entire family at the station. (October 22nd. 984 ft.)

UNITED.

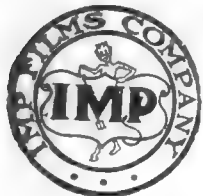
Love's Labour Lost.—Two partners in a smuggling enterprise become jealous rivals. The arrival of another woman brings a change of heart. The discarded girl enlists the aid of the other man in a scheme for revenge, but the trap for his capture by Revenue men is cleverly eluded. A thrilling scene follows, with a noble rescue when the traitorous woman is adrift and at the mercy of the gale. (October 19th. 998 ft.)

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GOLD SEAL.

Lucille Love.—Part 15 and the concluding instalment of this excellent serial. (October 19th. 2,000 ft.)

IMP.



Enmeshed by Fate.—A dagger proves instrumental in the compromising of the wrong man, but a timely confession, upon the part of a criminal, enables the release of the wrongly accused. (October 19th. 1,981 ft.)

The Fatal Step.—Rivalry between two telegraph linesmen is

the main theme of this drama. One has an accident and, to call help, shoots down the line. Sent to effect repairs, the other seizes the opportunity to place the helpless man upon the track. A rescue and the tragic death of the villain end the story. (October 22nd. 1,031 ft.)

JOKER.

Love and Electricity.—Called in to effect urgent repairs, the wireman gets mixed up with "juice" laden cable. The old fellow is pleased to consent to Mary's marriage in order to gain his release. (October 19th. 994 ft.)

A Quiet Day at Murphy's.—Desperate rivals, in a boisterous burlesque, pay a heavy price in damages in their efforts to gain the fair one's smiles. A violent end, by suicide, is the result for both, a novel means being employed. (October 22nd. 993 ft.)

NESTOR.



Those College Days.—The master declares that love shall not invade the precincts, but the pupils find a way. The janitor tells tales, and reprisals all round result. (October 19th. 1,002 ft.)

Across the American Line.—Captured by Mexicans, the officer is taken to a native mansion. Here

the senorita falls in love with him and seeks to get rid of his fiancée by beguiling her into a trap. She and her father are in grave danger, but the lieutenant aids them to effect a sensational escape. (October 22nd. 1,009 ft.)

POWERS.



REX.



The Brand of Cain.—Seeking revenge upon an enemy, a cowboy unwittingly kills his own brother, the only man for whom he had any affection. The sorrowing man makes no resistance to capture and willingly awaits his judgment. (October 19th. 990 ft.)

The Woman in Black.

—Aided by the butler, the crooks plan to steal a valuable necklace during a ball. The detective, with the help of the woman in black, really his assistant, neatly traps the entire gang. (October 19th. 999 ft.)

A Law Unto Himself.—Clasped in the dead man's hand, a locket forms a valuable clue. When captured, the murderer unfolds a stirring tale of a woman's betrayal and a long-desired vengeance. Finishing his story, the man expires, his life's work finished. (October 22nd. 1,942 ft.)

STERLING.

The Flirt.—Played by the clever "Sterling Kiddies," this comedy, with its quartette of rivals, is quite as funny as any previous effort. The two boys find trouble galore, while the girls fall into the river. The four are finally fished out by the police. (October 19th. 981 ft.)

UNIVERSAL IKE.

Universal Ike, Jun., "Bearly" Won Her.—A somewhat unusual story wherein Ike, seeking to make a name for himself, arrests the wrong parties. The arrival of three bears in search of honey, enables him to frighten the old man into consent to a wedding, and silence over Ike's exploit. (October 19th. 864 ft.)

VICTOR.

The Sandhill Lovers.—The wicked brother wins over, and marries, the country girl. He is killed in a brawl and Dave, who had tried to avert the trouble, marries the heroine for the sake of the past. (October 19th. 937 ft.)

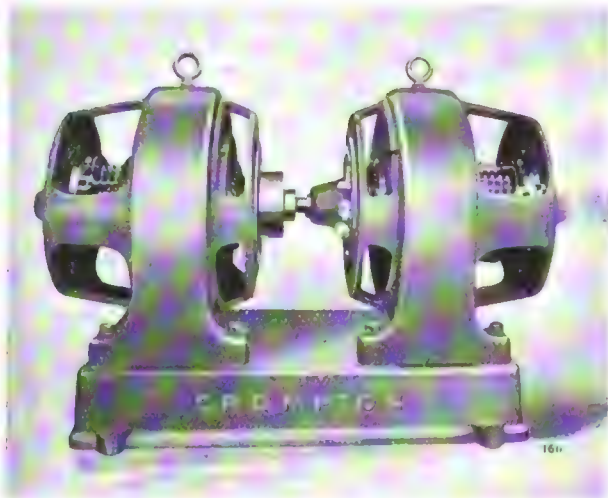
A Twentieth Century Pirate.—Scorned at first for his seeming weakness, Jack proves his mettle by abducting the woman, who is ultimately compelled to revise her estimate, and declares her gratitude. (October 22nd. 1,026 ft.)

URBANORA.

Sammy, the Printer.—After trouble with an avalanche of electros, Sammy is dosed with brandy. He seeks more and falls into profound slumber in the park. The various visiting cards found upon his person land the drowsy one into some strange predicaments. (October 19th. 415 ft.)

The Resources of Canada.—Part 1 of a series, and showing the wonderful extent and up-to-date methods of both cattle and horse breeding farms. (October 19th. 350 ft.)

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AMERICAN CO. (LONDON) LTD.

103, Wardour Street, W.

Regent 4581.

Amfcolo, London.

"BEAUTY."

	Des.	Feet.	Date.
A Joke on Jane.....	C	984	Oct. 5
Her Really Mother.....	D	1006	— 12
A Midsummer Love Tangle.....	C	980	— 19

"FLYING A."

	Des.	Feet.	Date.
A Man's Way.....	D	2000	Oct. 8
All On Account of a Jug.....	C	1000	— 12
At the End of a Perfect Day.....	D	1063	— 15
Business versus Love.....	D	900	— 19
The Trap	D	1982	— 22

AMERICAN AND CONTINENTAL FILM COMPANY.

100-8, Shaftesbury Avenue, W.C.

Gerrard 4818.

Rexmopic, Piccy, London.

VAUDE FILMS.

	Des.	Feet.	Date.
Fidgett's Superstitions.....	Com	440	Oct. 5
The Gipsy's Curse.....	Com	412	— 12
Chums	D	1057	— 17
Tromboner's Strong Note.....	Com	607	— 17

ANDERSON, VAY, HUBERT AND BLUMBERG, LTD.

52, Rupert Street, W.

Regent 2718.

Kinescopic, Piccy, London.

ANDERSON.

	Des.	Feet.	Date.
How Johanna Saved the Home...Com		380	Oct. 12
The Toll of the Warpath.....	D	2100	— 12

BIOSCOPE FILM & SUPPLY CO., LTD.

7, Lisle Street, W.

Regent 5678.

AUBERT.

	Des.	Feet.	Date.
A Hero's Sacrifice.....	D	2395	Oct. 19

CYGNET.

Thelma	D	2500	Oct. 12
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CAPTAIN KETTLE FILMS, LTD.

15, Cecil Court, W.C.

(Head Office: Bradford.)

Gerrard 4230.

Kettle, Bradford.

	Des.	Feet.	Date.
A Modern Don Juan.....	Com	945	Oct. 5
The Hatter and the Dog.....	Com	242	— 8
Making a Man of Him.....	D	990	— 8
Teesdale and Swaledale.....	S	510	— 19
The Girl and the Gold Mine.....	C	940	— 22

CLARENDON.

107-9, Wardour Street, W.

Regent 4526.

Clarifilm, London.

	Des.	Feet.	Date.
Jack as a Policeman.....	Com	405	Oct. 5
Jack as a Bus Conductor.....	Com	511	— 12

COLORFILMS, LTD.,

80-82, Wardour Street, W.

Central 6730.

Kinmacolor, London.

KINEMACOLOR.

	Des.	Feet.	Date.
Aberdeen	S	1 reel	Current
British Columbian Scenery.....	S	—	—
Trip on the Lotchsberg River, Switzerland	S	—	—
On the Riviera	S	—	—
Everlasting Flowers.....	E	—	—
Victoria, British Columbia.....	S	—	—
Convict Life in Jamaica.....	Int	—	—
Around Mandeville and the Rio Cobre	S	—	—
Port Antonio and the Blue Hole....	S	—	—
Sports in Jamaica.....	E	—	—
Natural Life in West Indies.....	Int	—	—
Along the Northern Coast of Jamaica	S	—	—
The Menace of the Flood.....	E	—	—

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Gerrard 9264.

Aphrodite, London.

CLIMAX.

	Des.	Feet.	Date.
Poppies	D	1300	Oct. 22

DAVISON'S FILM SALES AGENCY.**151-3, Wardour Street, W.**

Regent 4985.

Daftilage, London.

ANCHOR.

	Des.	Feet.	Date.
The Castaways.....	D	2117	Oct. 5

B. and C.

The Girl Boy Scout.....	C	518	Oct. 12
The Black Cross Gang.....	D	1872	— 12
Lest We Forget.....	D	1 reel	— 22

MARTIN.

Mike Murphy and the Magic Cap	Com	540	Oct. 5
A Box of Real Turkish.....	Com	550	— 8
Dreamy Jimmy Dreams Again...	Com	511	— 15
War's Grim Reality.....	D	1 reel	— 19
I Should Say So.....	Com	703	— 22

ECLAIR FILM CO., LTD.**12, Moor Street, Cambridge Circus, W.**

Regent 630.

Cineparlon, London.

AMERICAN STANDARD.

	Des.	Feet.	Date.
Wife	D	2091	Oct. 5
Auntie's Money Bag.....	C	1014	— 5
Society of Simpson Centre.....	Com	414	— 5
Duty	D	2014	— 12
The Blunderer's Mark.....	D	960	— 12
The Stirrup Brother.....	D	2000	— 22

ECLAIR.

How Willy Licked the Germans..	Com	510	Oct. 5
After the L.S.D.....	Com	454	— 12
The Microbe Fiend.....	D	2870	— 19
Gladys at the Barracks.....	Com	534	— 19
Willy and the Cabinet Minister...	Com	400	— 22

SCIENTIA.

A French Battleship.....	E	347	Oct. 5
The Caddis Fly.....	E	330	— 19
The Wild Cat.....	E	375	— 22

EDISON.**25, Clerkenwell Road, E.C.**

Holborn 5050.

Randomly, London.

	Des.	Feet.	Date.
The Perfect Truth.....	D	1040	Oct. 5
Her Grandmother's Wedding Dress	D	1010	— 5
His Wife's Burglar.....	Com	556	— 5
Meg o' the Mountains.....	D	1890	— 8
Qualifying for Lena.....	C	603	— 8
The Ghost of Mother Eve.....	D	1045	— 12
Andy Goes a-Pirating.....	C	980	— 12
Laddie	D	1874	— 15
Something to A-Door.....	C	1064	— 15
The Adventure of the Stolen Slipper	D	905	— 19
An Affair of Dress.....	D	1010	— 19
In Lieu of Damages.....	D	1100	— 22
Nearly a Widow.....	C	1010	— 22

ESSANAY.**H. A. Spoor, 148, Charing Cross Road, W.C.**

City 2129.

Essafilm, London.

	Des.	Feet.	Date.
The Chasm	D	1884	Oct. 5
The Brash Drummer and the Nectarine	C	996	— 5
Blood Will Tell.....	D	2670	— 8
Sophie Finds a Hero.....	C	983	— 8
The Epidemic.....	C	907	— 8
A Night With a Million.....	C.D	906	— 12
Broncho Billy's Punishment.....	D	969	— 12
Trinkets of Tragedy.....	D	1984	— 15
Sophie Gets Stung.....	C	1017	— 15
The Fable of the Good Fairy.....	C	1042	— 15
Broncho Billy and the Sheriff.....	D	904	— 19
The Daring Young Person.....	D	984	— 19
Night Hawks	D	1984	— 22
Slippery Slim, Diplomat.....	C	964	— 22
A Boarding House Scramble.....	C	989	— 22

GAUMONT.**Chrono House, Sherwood Street, W.**

Gerrard 5966-7-8.

Chronophon, London.

	Des.	Feet.	Date.
Training Officers for Mercantile Marine	Top	383	Oct. 5
Belgian Cavalry	Top	250	— 5
Life in the French Navy.....	Top	500	— 8
For the Empire.....	D	2100	— 12
The French Navy Prepares for War	Top	500	— 15
If England Were Invaded.....	D	2380	— 19

HEPWORTH.**2, Denman Street, Piccadilly Circus, W.**

Gerrard 2451.

Heptoic, London.

	Des.	Feet.	Date.
Memory	D	1725	Oct. 5
Simpkin's Sunday Dinner.....	Com	750	— 8
So Much Good in the Worst of Us	Com	925	— 12
Her Suitor's Suit.....	Com	850	— 12
A Ghostly Affair.....	Com	575	— 15
Unfit: or The Strength of the Weak	D	1175	— 15
The Hills are Calling.....	D	1150	— 19
The Maid and the Money.....	C	875	— 22
Watersmeet Valley, North Devon	S	450	— 22

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KINETO,**80-2, Wardour Street, W.**

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Kinetonia, London.

	Des.	Feet.	Date.
Love and Magic.....	Com	500	Oct. 15

LUBIN CO.,**Head European Office: 4, New Compton Street, W.C.**

Regent 4840-1.

	Des.	Feet.	Date.
Codes of Honour.....	D	2078	Oct. 5
The Tribunal of Conscience.....	D	1029	— 5
Worms Will Turn.....	Com	462	— 5
He Was Bad.....	Com	499	— 5
The Debt.....	D	2035	— 8
Getting Solid With Pa.....	Com	535	— 8
Who's Boss?.....	Com	464	— 8
The Incompetent.....	D	1068	— 12
Tough Luck.....	Com	535	— 12
A Traitor to His Country.....	D	1032	— 15
Fooling Fanny's Father.....	Com	640	— 15
Who Seeks Revenge.....	D	2055	— 10
All for Love.....	C	737	— 10
Within the Noose.....	D	1033	— 22
While Auntie Bounced.....	Com	410	— 22

M.P. SALES AGENCY, LTD.,**80, Wardour Street, W.**

Zity 648.

Kalubio, London.

ALICE JOYCE SERIES.

	Des.	Feet.	Date.
The Shopgirl's Glove.....	D	2100	Oct. 5
Nina of the Theatre.....	D	2045	— 10

BIOGRAPH.

	Des.	Feet.	Date.
The Condemning Hand.....	D	1022	Oct. 5
Curing Mr. Goodheart.....	Com	399	— 5
A Bit of Human Driftwood.....	D	2036	— 8
Tim, the Terror.....	Com	583	— 8
The Smuggler's Wife.....	D	1027	— 12
A Game of Freeze Out.....	Com	447	— 12
The District Attorney's Burglar.....	D	1028	— 15
Spending It Quick.....	Com	481	— 15
The Gipsy Talisman.....	C.D	1030	— 10
Baseball: Grand Old Game.....	Com	537	— 10
The Counterfeiter's Daughter.....	D	1030	— 22
The Chief's Love Affair.....	Com	520	— 22

H. and B.

	Des.	Feet.	Date.
Silver Mining.....	E	208	Oct. 8
The Simplon Pass.....	S	380	— 12
Treviso.....	S	440	— 15
Locarno.....	S	448	— 10
A Chamois Hunt.....	S	410	— 22

KALEM.

	Des.	Feet.	Date.
The Bingville Fire Department.....	Com	1053	Oct. 5
The Beast.....	D	1034	— 8
The Man With the Glove.....	D	1048	— 8
The Rival Railroad's Plot.....	D	2072	— 12
The Deadly Battle at Hicksville.....	Com	1036	— 12
Don't Monkey With the Buzz Saw.....	Com	1042	— 15
The Indian Agent.....	D	2127	— 15
The Chief of Police.....	D	1065	— 19
Grey Eagle's Revenge.....	D	1058	— 19
Near Death's Door.....	D	1036	— 22
A Substitute for Pants.....	Com	1020	— 22

PICCADILLY.

The Clever One.....	C.D	1540	Oct. 15
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WELT.

In Saxon Switzerland.....	S	345	Oct. 5
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NEW AGENCY FILM CO.,**81-3, Shaftesbury Avenue, W.**

Gerrard 6331.

Nuaflms, London.

AMBROSIO.

	Des.	Feet.	Date.
Tweedledum Lucky After All.....	Com	675	Oct. 19

BURLINGHAM.

London In War Time.....	Top	480	Oct. 8
Lunch at the Zoo.....	Int	310	— 22

NEW AGENCY.

England Cannot Starve.....	Top	430	Oct. 5
England's Home Products.....	Top	414	— 12

NEW MAJESTIC CO.,**Majestic House, 5, Gerrard Street, W.**

Regent 4426.

Majesfilm, Westrand, London.

APOLLO.

	Des.	Feet.	Date.
Rafferty's Raffle.....	Com	893	Oct. 22

MAJESTIC.

The Tie that Binds.....	D	2116	Oct. 5
The Different Man.....	D	972	— 8
A Lover's Gift.....	D	1977	— 12
The Song of the Shore.....	D	907	— 15
The Swindlers.....	D	973	— 19
The Old Derelict.....	D	1007	— 22

RELIANCE.

Seeing Stars and Stripes.....	D	402	Oct. 15
Wife from the Country.....	D	1000	— 15
The Weaker Strain.....	D	2002	— 19
How Izzy Stuck to His Post.....	Com	1003	— 22

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ROYAL.

	Des.	Feet.	Date.
I Should Worry.....	Com	340	Oct. 5
Mike Joins the Force.....	Com	981	— 8
A Busy Man.....	Com	337	— 12
Snookum's Birthday.....	Com	380	— 19

NORDISK.**Nordisk Film Co., 25, Cecil Court, W.C.**

City 172.

Norfilcom, London.

	Des.	Feet.	Date.
The Soul's Awakening.....	D	2800	Oct. 12
Rothenburg.....	S	371	— 15
A Welcome Lodger.....	Com	1053	— 15

PASQUALI FILM CO. (Eng.), LTD.,**52, Rupert Street, W.**

Regent 2718.

Kinescopic, Piccy, London.

	Des.	Feet.	Date.
For King and Country.....	D	3250	Exclus.

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Regent 2836 (two lines).

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A.K.

	Des.	Feet.	Date.
The Man Higher Up.....	Com	600	Oct. 8

COMICA.

Bigorno Tries Opium Smoking...	Com	550	Oct. 15
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ECLECTIC.

The Alhambra, Spain.....	S	450	Oct. 1
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IMPERIUM.

Acrobatics by To Dars.....	V	375	Oct. 11
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LUCARELLI.

Storm and Calm on Coast of Sicily	S	425	Oct. 11
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MODERN.

They Will Never Do It Again.....	Com	725	Oct. 4
Catching Her Intended.....	Com	—	8

PATHECOLOR.

	Des.	Feet.	Date.
The Island of Madeira.....	S	575	Oct. 4
Villenoux: Pondicherry.....	S	350	— 15
How We Get Our Silk: Part 1.....	E	675	— 15

PATHEPLAY.

	Des.	Feet.	Date.
The Wasted Years.....	D	1950	Oct. 4
The Sneak Thief.....	D	875	— 4
Where the Heart Calls.....	D	2125	— 8
The Finger of Fate.....	D	2050	— 11
A Net of Villainy.....	D	1975	— 15
Hogan's Alley.....	Com	875	— 15
The Dumb Witness.....	D	2115	— 22

PATHE.

Max's Mother-in-law Loves Sport	Com	750	Oct. 8
Max Gets Too Much Mother-in-Law	Com	425	— 11

SCIENCE AND NATURE.

How We Get Our Silk: Part 2.....	E	675	Oct. 22
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U.S. COMEDIES.

A Faked Family Feud.....	C	825	Oct. 4
Rastus' Riotous Ride.....	Com	1050	— 11

PHOENIX FILM AGENCY,

City 6312.

Pholcinem, Westrand, London.

	Des.	Feet.	Date.
Pimple, M.P.....	Com	585	Oct. 5
Pimple's Proposal.....	Com	535	— 12
Pimple Enlists.....	Com	850	— 19

R. PRIEUR & CO., LTD.,**40, Gerrard Street, W.**

Gerrard 9115.

Euerphone, London.

ALPHA.

	Des.	Feet.	Date.
Love and Ice.....	C	985	Oct. 5
His Better Self.....	D	935	— 8
A Desperate Chance.....	D	954	— 22

ACME.

In a Fix.....	Com	402	Oct. 15
The Doctor's Monkey.....	Com	472	— 19

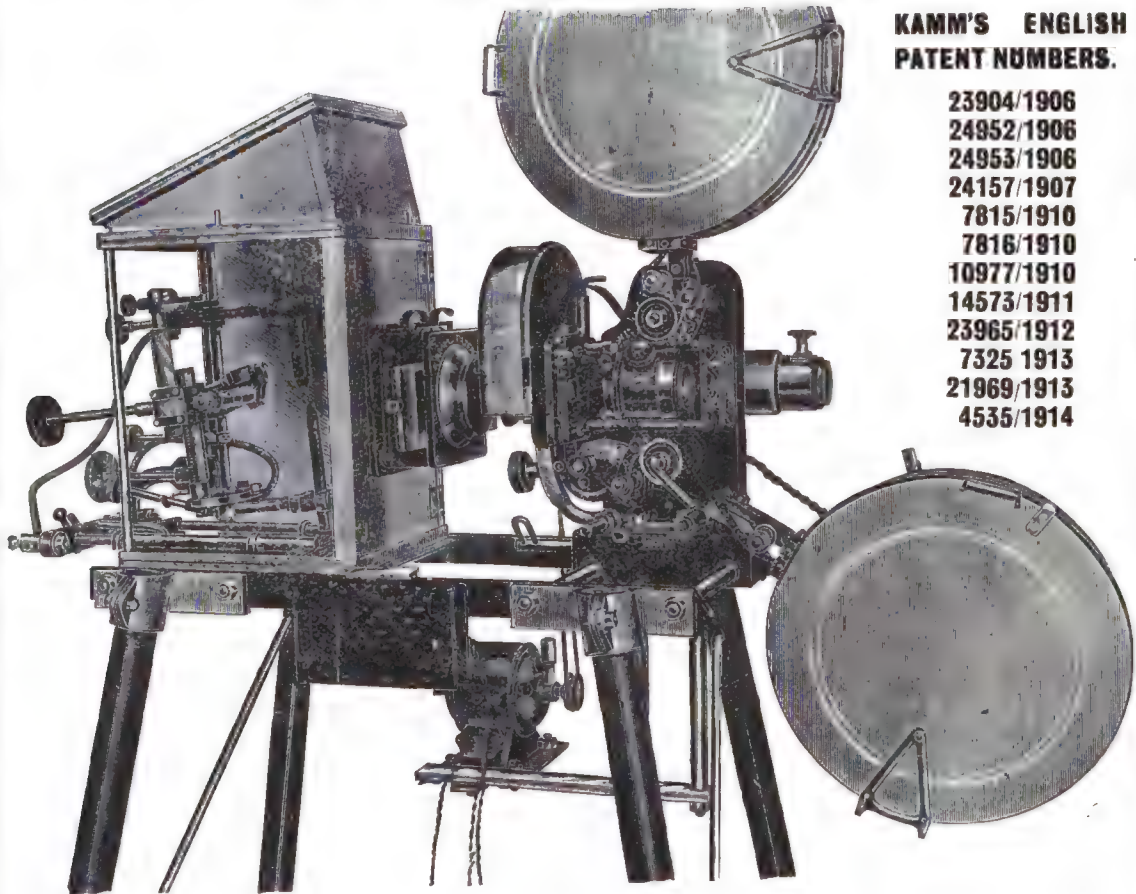
ALMA.

Falls and Glens of North Wales.....	S	325	Oct. 8
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PRIEUR.

The Clay Pipe Industry.....	Int	345	Oct. 12
In the Abruzzi Mountains.....	S	245	— 19

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10977/1910
14573/1911
23965/1912
7325 1913
21969/1913
4535/1914

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SOLAX.

	Des.	Feet.	Date.
The Intruder.....	D	985	Oct. 5
That Dog.....	C	965	— 8
Men and Muslin.....	C	1009	— 12
Retribution.....	D	1004	— 15
A Terrible Night.....	Com	984	— 22

UNITED.

Love's Labour Lost.....	D	998	Oct. 19
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SELIG POLYSCOPE CO.,

12, Gerrard Street, W.

Gerrard 5156. Polyscope, Westrand, London.

	Des.	Feet.	Date
His Last Appeal.....	D	1800	Oct. 5
An Egyptian Princess.....	C	1109	— 5
Estrangement.....	D	1030	— 8
Wiggs Takes the Rest Cure.....	Com	1050	— 8
The American Soldier.....	D	1000	— 12
The Mother of Seven.....	C	1005	— 12
His First Ride.....	Com	434	— 12
Caryl of the Mountains.....	D	1044	— 15
His Fight.....	D	1055	— 15
The Garden of Brides.....	D	2070	— 19
Doc Yak's Temperance Lecture.....	Com	253	— 19
Algie's Sister.....	C	1020	— 19
The Sealed Package.....	D	1075	— 22
The Captain's Chair.....	Com	974	— 22
The Doctor's Mistake.....	D	1026	— 22

G. SERRA.

22, Denman Street, W.

Regent 413a. Rossicines, London.

CINES.

	Des.	Feet.	Date.
Her Cruel Ordeal.....	D	2326	Oct. 5
Lake Como.....	S	370	— 5
Bloomer v. the Dogs.....	Com	550	— 5
The Author's Wife.....	D	1270	— 8

THANHOUSER FILMS, LTD.,

(Head European Office)

100, Charing Cross Road, W.C.

Regent 1452. Inpafil, Ox., London.

	Des.	Feet.	Date
The Widow's Mite.....	D	988	Oct. 5
Remorse.....	D	1966	— 8
The Char-Lady.....	C	1001	— 12
The Harlowe Handicap.....	D	2007	— 15
The Girl Across the Hall.....	D	1012	— 19
From the Shadows.....	D	2012	— 22

PRINCESS.

The Toy Shop.....	D	992	Oct. 5
His Enemy.....	D	1007	— 12
Professor Snaith.....	D	1000	— 19

TRANS-ATLANTIC FILM CO., LTD.

Universal House, 37-9, Oxford Street, W.

Regent 433a-3.

Transfilco Ox, London.

BISON.

	Des.	Feet.	Date.
The Isle of Abandoned Hope.....	D	1935	Oct. 5
Campaigning With Custer.....	D	1905	— 15
The Old Cobbler.....	D	1902	— 22

CRYSTAL.

Some Hero.....	C	960	Oct. 5
A Midnight Supper.....	Com	376	— 8
Easy Money.....	Com	597	— 8
His Lucky Day.....	Com	901	— 12
Lost, Stolen or Strayed.....	Com	981	— 15
Shadowed.....	Com	584	— 19
Charlie's Waterloo.....	Com	915	— 22

GOLD SEAL.

Lucille Love: Part 13.....	D	1948	Oct. 5
Lucille Love: Part 14.....	D	2000	— 12
Lucille Love: Part 15.....	D	2000	— 19

IMP.

The Man Who Lost, But Won.....	D	1988	Oct. 15
Enmeshed by Fate.....	D	1981	— 19
The Fatal Step.....	D	1931	— 22

JOKER.

The Cure.....	Com	1029	Oct. 8
Tick, Tick.....	Com	989	— 12
A Boarder's Mishaps.....	Com	800	— 15
Love and Electricity.....	Com	994	— 19
A Quiet Day at Murphy's.....	Com	993	— 22

NESTOR.

A Wife for a Wager.....	D	1005	Oct. 5
Sophie of the Films.....	C	980	— 12
Under Western Skies.....	D	987	— 12
The Lost Arrow.....	D	965	— 15
Those College Days.....	C	1002	— 19
Across the Mexican Line.....	D	1009	— 22

POWERS.

The Masked Rider.....	D	994	Oct. 5
The Undertow.....	D	980	— 8
Regeneration.....	D	610	— 12
The Romance of an Actor.....	D	1989	— 15
The Brand of Cain.....	D	990	— 19

REX.

Pursuit of Hate.....	D	1017	Oct. 8
The House Discordant.....	D	2009	— 12
The Woman in Black.....	D	999	— 19
A Law Unto Himself.....	D	1042	— 22

STERLING.

	Des.	Feet.	Date.
Love and Lunch.....	Com	1745	Oct. 5
Papa's Boy.....	Com	1000	— 15
The Flirt.....	Com	981	— 22

UNIVERSAL IKE.

Ike is Kept From Being an Actor.....	Com	985	Oct. 15
Ike, Jun., "Bearly" Won Her.....	Com	864	— 19

VICTOR.

The Doctor's Testimony.....	D	2013	Oct. 12
The Sandhill Lovers.....	D	937	— 19
A Twentieth Century Pirate.....	C.D	1026	— 22

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	Des.	Feet.	Date.
The Harper Mystery.....	D	3100	Exclus.

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40, Gerrard Street, London, W.

Gerrard 9277.

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EC-KO.

	Des.	Feet.	Date.
"You're Wanted on the 'Phone, Sir!".....	Com	488	Oct. 5
A Pointed Joke.....	Com	545	— 8

FAVOURITE.

Domestic Economy.....	C	687	Oct. 22
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HERON.

Australian Steeplechasing.....	Sp	342	Oct. 5
Alone I Did It.....	Com	545	— 12
In the Land of the Kangaroo.....	D	2193	— 19
On an Australian Trawler.....	Int	387	— 22

MOTOGRAPH.

British Bull-Dogs at Gun Drill.....	Top	412	Oct. 22
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URBAN-ECLIPSE.

	Des.	Feet.	Date.
Life on a Canadian Wheat Farm.....	E	400	Oct. 8
The Tale of a Shirt.....	Com	420	— 8
In Southern Algeria.....	S	405	— 15
Dupin and the Laundry Maids.....	Com	450	— 15
Sammy, the Printer.....	Com	415	— 22
The Resources of Canada: Part I. —	—	359	— 22

VITAGRAPH.

31-33, Charing Cross Road, W.C.

Regent 3422.

Vitgraf, London.

	Des.	Feet.	Date.
The Acid Test.....	D	1983	Oct. 5
The Maid from Sweden.....	C	1040	— 5
The Accomplished Mrs. Thompson.....	C	1004	— 5
Cutey's Wife.....	G	1907	— 8
The Widow of Red Rock.....	C	1030	— 8

	Des.	Feet.	Date.
The Power to Forgive.....	D	1014	Oct. 8
The Right of Way.....	D	2000	— 12
The Ladies' War.....	C	1033	— 12
The Crime of Cain.....	D	1007	— 12
Our Fairy Play.....	C	1994	— 15
Only a Sister.....	D	1014	— 15
The Persistent Mr. Prince.....	C	1027	— 15
The Passing of Diana.....	D	2037	— 19
The Old Maid's Baby.....	C	1014	— 19
Happy-Go-Lucky.....	C.D	1033	— 19
The Last Will.....	D	2014	— 22
Maria's Sacrifice.....	D	1054	— 22
The "Bear" Facts.....	C	1058	— 22

WARNER'S.

89, Charing Cross Road, W.C.

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Veldtara, Ox, London.

	Des.	Feet.	Date.
Facing the Gatling Guns.....	D	2160	Oct. 15

WESTERN IMPORT CO., LTD.,

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Gerrard 8080.

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KEYSTONE.

	Des.	Feet.	Date.
When Reuben Fooled the Bandits.....	Com	1016	Oct. 5
The Star Boarder.....	Com	1020	— 8
The Chicken Chaser.....	Com	1105	— 12
A Fatal "High C.".....	Com	1020	— 15
Baffles, Gentleman Burglar.....	C	2040	— 19
The Passing of Izzy.....	C	1009	— 22

KOMIC.

Nell's Eugenic Wedding.....	Com	978	Oct. 5
An Exciting Courtship.....	Com	961	— 8
Nearly a Burglar's Bride.....	Com	973	— 12
Izzy and the Bandit.....	Com	981	— 15
Bill's Job.....	Com	1003	— 22

YORKSHIRE SALES AGENCY.

30, Gerrard Street, W.

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BAMFORTH.

	Des.	Feet.	Date.
War Cartoons.....	Top	450	Oct. 5
Winky's Lifeboat.....	Com	442	— 5
Winky Accused of an 'Orrible Crime.....	Com	674	— 8
Winky and the Cannibal Chief.....	Com	590	— 12
Winky Becomes a Family Man.....	Com	505	— 15
Winky Goes Spy Catching.....	Com	545	— 19
Winky's Mother-in-Law.....	Com	480	— 22

Sunderland and Wearside Sidelights.

(BY OUR OWN CORRESPONDENT.)

An event of outstanding interest occurred on Monday last, for then the palatial Roker Theatre was formally opened as a place of public entertainment. It is one of the few specially built cinema palaces in Sunderland, and (writes our Wearside correspondent) one which strikingly marks the progress and development of this latest and, shall we say, most popular of all forms of indoor recreation. In every respect it is a fine place, and unless the auguries speak false, its success is assured.

Of this I am truly glad, for it says much for the enterprise of the directors that they should, in view of the seriously unsettled condition of local trade, consequent upon the war, even have proceeded to the accomplishment of their scheme. Originally, it had been intended to have "The Roker" completed by last Whitsuntide, but various things came in the way, the "steel ring" being one of these, whilst there were those who counselled even further delaying the opening. But having set the scheme under weigh, the directors thought it best to go through with it, and so our Wearside town possesses one more palace well worthy of the name.

From every point of view the position of "The Roker" is almost ideal. Sunderland is Sundered by the river Wear, the south and principal side being known as Bishopwearmouth, and the north as Monkwearmouth. Most of the places of entertainment are on the south side, whilst at Monkwearmouth everything is centred at the Wheat Sheaf junction, a local Elephant and Castle. Here is situated the new Roker Theatre, at the apex or pivot of four main roads, tapping not only Sunderland and Monkwearmouth, but Southwick-on-Wear and Fulwell, adjacent suburban districts, as well as Roker-by-the-Sea, a great health resort, whilst, and this is important, almost everyone who goes to see the famous Sunderland League football team play, must pass the hall. Independent of the huge football crowds which represent eight months of the year, the position of "The Roker" means that during the height of the summer season, it will draw in many of the visitors to the famous seaside resort. When, therefore, Mr. Thomas H. Johnson suggested the advisability of setting up a first-class hall here, one was not surprised to learn that the necessary local support was quickly forthcoming; indeed, one of his earliest backers, I understand, was a gentleman owning much property adjacent to the new theatre. The company was formed with a capital of £10,000, most of which has been expended on "The Roker," a fact which, when one looks at and over the building, needs no further endorsement.

As I have said, the theatre occupies a commanding position in Roker Avenue, whilst its exterior is really arresting, the design—of free Grecian character—being strikingly novel and withal pleasing. The central portion of the Avenue frontage is occupied by the stalls and circle entrances, the circle being approached through a handsome vestibule with marble mosaic pavement and staircase. Off the grand staircase there is a large open sitting hall, and a commodious lounge or refreshment room is provided

near the top tier of the circle. The circle itself is of ferro-concrete construction, fireproof throughout, and has been subjected to a severe test as to its strength and carrying capacity. This test it stood to the full satisfaction of the Borough Engineer, whilst the Watch Committee were equally satisfied when they paid their formal visit, and granted a cinematograph licence without the slightest demur, the Mayor and his fellow magistrates following this up by giving the music and dancing licence, no special or irksome conditions being imposed in either case. The all-important lines of sight have received careful attention, and every seat has consequently an uninterrupted view of the screen and stage. This latter is 30 ft. by 28 ft., and is capable of accommodating even pantomimes, Mr. Johnson having taken the precaution of altering the original plans to permit of the stage performances, constituting if necessary, the principal part of the theatre's attractions, in which, however, the film will invariably reign supreme. A feature of the circle is the provision of four private boxes, as well as a large box entered from the lounge. The seating capacity of the circle floor, including boxes, is 334. On the ground floor 818 seats are apportioned over front and back pit and pit stalls, making the total seating capacity of the whole theatre approximately for 1,152 persons. Pit entrances and ample exits are placed at Thames Street frontage. Satisfactory sanitary arrangements are provided for each portion of the house. The dressing rooms are uncommonly large and well fitted up. Internally "The Roker" presents a handsome and refined appearance with its Neo-Greco ornamentation and delicate blue-grey walls, with gilded enrichments. The building is well-heated, lighted and ventilated; in fact, no detail which could add to the comfort and pleasure of the audience appears to have been overlooked. The general contractors, Messrs. D. and J. Ranken, of Sunderland, also built the Gaiety at the East End, and the architect, Mr. G. R. Smith, A.R.I.B.A., of South Shields, under whose direction the reinforced concrete gallery was designed by the Indented Bar and Concrete Engineering Company, Limited, of Westminster.

That all-important item, the cinematograph, is operated from a fire-proof chamber on the ground floor, the projection of the lantern rays to ensure a clear and steady view having received very particular attention. The operator and assistant manager is Mr. Hilton Fox, a first-class man. Both projecting machines are "Pathé 1015's," while the generator is by the famous Westinghouse Company.

Some three years ago, Mr. Thomas H. Johnson organised the company which built and opened the Villiers Theatre at the other side of the water, and it was undoubtedly the success which he made of this venture that accounted for the comparative ease with which the capital to form the Roker Theatre Company was raised. Now Mr. Johnson has both halls in his charge, and in him the company are most fortunate in having such a popular and energetic managing director, who knows the business inside out, and one upon whom can be relied for the task of making "The Roker" a financial success even in these difficult days may safely rest.

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The Neptune Film Company's First Trade Show.

"HARBOUR LIGHTS," BY G. R. SIMS AND HENRY PETTITT.

The unusual prominence gained of late by British films, not only on account of the very natural sentiments of the moment, but also by reason of their ever-increasing merit, would in itself have assured to the Neptune Company a full house and a friendly audience on the occasion of the Trade exhibition of their first picture at the Shaftesbury Pavilion on Friday last. That any such bias in their favour was certainly not solely responsible for the exceptional warmth of the reception accorded to their production "at curtain fall," was, however, quite evident to those who witnessed the screening of this really

the fact that the success of the film arises less from its plot than from the high technical facility with which that plot is treated—and it is in technique that a new company is generally most deficient. Mr. Percy Nash, the producer of "Harbour Lights," is, of course, far from being a novice where the cinematograph is concerned. At the same time, in view of the almost inevitable difficulties connected with the production of an initial work in a new studio, it cannot be denied that his achievements in the present film represent a by no means inconsiderable triumph.

As a play, Messrs. George R. Sims' and Henry



fine example of the picture play-maker's art. Although it is essentially British both in conception and in presentation, that is to say, "Harbour Lights" is so thoroughly excellent a film that it loses nothing when judged even by the widest international standards, combining as it does nearly every point of merit that it is possible for a film to possess.

It may be stated without exaggeration that there are very few films indeed which have been able to provide as their first effort so admirable a picture. Notable, too, is

Pettitt's "Harbour Lights" possesses a ready-made reputation. Although perhaps not the most suitable thing possible for interpretation by the cinematograph, it is quite a masterpiece of old-style melodrama, and, as such, is sure to deserve the widest popularity in its new form. It is scarcely necessary to point out that the camera's scope in the matter of scenic variety and charm has been taken advantage of to the full, with the result that, from a pictorial point of view alone, the production is full of beauty and interest. Apart from the exterior, which include

many lovely English land- and seascapes, the interiors are notable for their solidity and realism of effect, whilst the photography throughout is characterised by much skill and artistic discernment in the selection of the best standpoints.

Where acting is concerned, the film may be said to represent nearly all that is best in the British actor's art. It is to be doubted, in fact, whether "Harbour Lights" was ever set before the public more satisfactorily in this respect. Both spirited and finished, the performances of the various players appearing in the film combine admirably the vigour and energy called for by the play with the subtlety of method demanded by the cinematograph. As the dashing Lieut. Kingsley, Mr. Gerald Lawrence makes a magnificent hero, handsome enough to win the heart of any maiden, whilst Miss Mercy Hatton is an altogether charming heroine. Mr. Fred Morgan performs deeds of darkness as the wicked Nicholas with aplomb and assiduity, capably assisted by Mr. Gregory Scott as his partner in crime. Mr. John East gives an excellent study of a typical old salt as Captain Nelson, and Mr. Douglas Payne acts with incisive force as the jealousy-ridden Mark Helston. Others who do admirably are Miss Daisy Cordell, Miss Joan Ritz, Miss May Lyn, Mr. Brian Powley, Mr. Douglas Cox, and Mr. Brian Daly.

Altogether, it would be difficult to praise too highly the really remarkable skill with which the Neptune Company have accomplished this production. Although they will doubtless do more ambitious work in the future, they will find it difficult to surpass their first film in pictorial charm and general technical excellence. "Harbour Lights" is a picture which does them the utmost credit.

While on the subject of the Neptune Company's first Trade show, it would be unfair to omit altogether mention of the splendid little "animated cartoon" film which opened the entertainment. "Bully Boy," the title of the film in question, is considerably the wittiest and most ingenious topical skit that we have hitherto seen. It deals with the destruction of Rheims Cathedral by the modern Attila, and concludes with an amusingly realistic representation of the British Bulldog consuming the German Sausage. The living line drawings in which these subjects are dealt with are executed with remarkable ability by Mr. Lancelot Speed. Although keen and stinging, the humour of the pictures never degenerates into mere vulgarity. That it is precisely the thing to delight the public was made clear by the positive storm of applause which greeted the film on Friday.

TRAWLINGS FROM GRIMSBY.

(BY OUR OWN CORRESPONDENT.)

The effect of the war on the picture shows continues to be but slight, and the shutting down in consequence of the hostilities of one or two houses, predicted by some pessimistic people has not happily fructified so far. What the future will bring cannot be surmised with any degree of certainty. Suffice it to say that as yet the majority of the picture hall adherents continue to visit the shows as usual. Of course, anything with a war flavour about it is popular nowadays, and the proprietors would seem to be making a supreme effort to beat each other in regard to material of this calibre. At some of the houses, war news is screened as soon as it arrives, and is a popular feature. Information as to Allies' successes are warmly cheered.

On Saturday week, the proprietors greatly assisted the local press by allowing collections to be made at their places in connection with an effort to raise £500 towards the Mayor's Relief Fund. No less a sum than £600 was raised, and it is gratifying to the picture exhibitors to know that they had a hand in the pie.

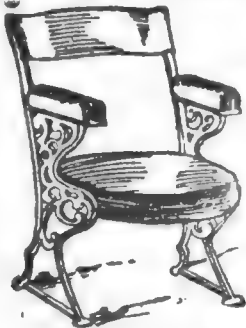
Few houses do so much for deserving causes as the Cleethorpes Empire, where last Thursday there was another benefit performance. This was on behalf of the Red Cross Society, and was a success. Mr. Brockway and his colleagues responsible for the fare here are to be congratulated on their readiness to assist good causes.

Messrs. Higgins and Littlewood invited the "Chums" Battalion to attend the performance at their Strand Cinema de Luxe, on Tuesday evening of last week, when the great play, "England Expects," was shown. The bat-


alion, numbering some six hundred, were played down to the Strand by two bands, and thousands of people congregated *en route*. The performance which everybody greatly enjoyed, was attended by the Mayor and Mayoress (Alderman and Mrs. J. H. Tate), the Town Clerk (Mr. J. W. Jackson) and other well-known people.

When the admirable performance had concluded, the Mayor expressed the thanks of the Recruiting Committee to Messrs. Higgins and Littlewood, for inviting the "Chums" to the performance. His worship introduced Corporal Blewitt, of Grimsby, who belongs to the Royal Scots, and was wounded at Mons. The corporal was given a terrific reception, and in a few remarks said he was rapidly recovering from his wound, and expected to be on the way back to the front in another month. The chief attractions last week were:—Picture Playhouse, "The Relief of Lucknow," "German Entering Brussels," "The Charge of the Light Brigade" and "German Occupation of Louvain"; Paragon: "Master Crook Turns Detective," "The Seeds of Chaos" and "Hearts and Swords"; Strand and Lyric: "England Expects—" and "When Conscience Calls" (Lubin); (this week "The Sign of the Cross" is the feature here); Empire: "A Highwayman's Honour," "The Adventures of Miss Tomboy" (comedy) and "On Secret Service"; Coliseum: "Jewels of Hate" and "Texas Bill's Last Ride," (The Apollo glee singers gave patriotic songs here each evening): Tivoli: "The Mountain Rat," "With the Belgian Army" and "Revolution." By the way, Mr. J. H. Curry, the proprietor of the Tivoli, tells me that he intends to maintain a high standard of pictures, notwithstanding the depression in business. Patrons are asked to look out for "The Sea Wolf."

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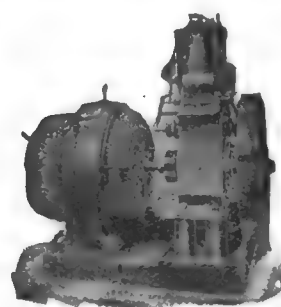
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Scottish News and Notes.

(BY OUR OWN CORRESPONDENT.)

The total value of picture house premises, plans for which were passed by the Dean of Guild Court in Glasgow during the year 1913-14 was £57,523. The figures for the two previous years were as follows:—1912-13, £35,136; 1911-12, £44,461. This gives a total for the three years of £137,120, an addition to the city's valuation roll which gives picture house proprietors a good stake in the city, and should entitle them to a little more consideration from the authorities than they have been given in the past.

At the Cinema House, Motherwell, on Wednesday evening last I found a crowded audience enjoying the programme provided for them by Mr. Mundell. "The Looters of Liège" was the draw, and it proved a very attractive subject. To counter-balance the war topicals, Mr. Mundell had some very fine comedies, the strongest of which was "The Crash." The Cinema House, which does not occupy the *best* position in the town, keeps its supporters together by sheer merit, and weather or opposition appears to have no effect.

The Empire, Motherwell, one of Mr. Atkinson's circuit, is providing its patrons with excellent picture programmes, although the major portion of the evening's entertainment is devoted to varieties.—At the Theatre, on the R. C. Buchanan circuit, the last week's top-liner was "The Battle of Waterloo," which is followed this week by "The Loss of the *Birkenhead*." The Theatre is one of the cosiest houses I have yet visited, and always has an excellent programme.

The Pavilion, Dumbarton; La Scala, Inverness (2); and the Prince's, Springburn, have all recently been equipped with Tyler Indomitable projectors, by Messrs. Fairlie and Co., of Glasgow.

On Wednesday last Glasgow was again the scene of Trade shows clashing, two being held at the same hour in different theatres. At the De Luxe, the North British Film Company (Messrs. Bruce and Wallace) screened "St. Elmo" and "The Sands of Life." Messrs. Bendon Trading Company (for the Newcastle Film Supply Company), at 55, Argyle Street, submitted "The Pride of Jennico," "For the Wearing of the Green," and "The World at War."

Than the "Kingdom" of Fife no Scottish county is better provided with picture houses, and as the exhibitors have from the first educated their patrons with "the best," it is not

surprising to find that King Cinema rules a host of subjects. In Dunfermline, which has now secured for itself a high place among the principal towns in Scotland, business is remarkably good. At the Olympia, Mr. Haddon is this week presenting "Outwitted" ("Detective Webb v. the Black Triangle"), which was one of the attractions of the Glasgow Exhibition, and "The Fight on the Deadwood Trail," along with many comedies of the best producers. The Cinema House scores this week with "England's Menace," a sure draw in a town closely allied with our Navy. The singing picture presented is also nautical, "Drake Goes West" and this proved a popular item. "Max on the Briny" is a popular comedy, invested with special interest by reason of the reported death of the great Pathé star at the Battle of Aisne. The war picture is Gaumont's "In the Wake of the Huns." The programme at La Scala can only be described as prodigious, and seldom have I come across a hall with so strong a selection. I cannot resist quoting the entire bill. "No Finer Death," "The Race," "The 18th Hussars Reviewed," "Her Heritage," "When Smeltz Loves," "The Adventures of Kathlyn." For the latter half of the week the items are "The Fatal Wedding," "Belgium at Bay," "A Barnyard Flirtation," a Sterling comedy, the latest War News, and "Lucille Love." Futures at La Scala include "The Loss of the *Birkenhead*" and "Chained to the Enemy." The foregoing programme surely provides good entertainment at the money—2d., 4d., and 6d. The number of Territorials at present stationed in Dunfermline, nearly 6,000, is having its effect at all the halls, and the Tommies are proving splendid patrons.—The halls in Kirkcaldy are not losing ground, but maintaining the patrons they have worked hard to secure. At all the halls this week special holiday programmes are provided, and the fare announced ought to put up new records. The Pavilion are devoting a good part of their programme to varieties, but the pictures screened are by no means secondary. Last week the star was "The Tragedy of Ambition," and this was accompanied by others equally good. The Pavilion's star feature for the holidays was Pathé's "Curse of War." Mr. Farquhar, at the Burntisland Picture House, has a programme of all-round excellence this week, and included are "Belgium at Bay," "Germans Entering Brussels," "Under the Flag," "The Afghan Raiders," and "Neath the Lion's Paw." The selections at this house find favour with a large number of patrons, and Mr. Farquhar has every reason to be satisfied with the business done.



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The cinemas in Ayrshire continue to show good returns, and, with so many of the young men at present at the Front or in Territorial camps, the business being done is really remarkable. Mr. Day, at the Ayr Picture House, is at present screening some splendid programmes, and his continuous programmes are proving a fine attraction. Last week "The Unexpected" proved a right good draw, and "Lolo, the Dancer" was also a winner. This week the stars are "The Afghan Raiders" and "From the Flames."—Green's Picturedrome maintains its place in the affections of the people of Ayr in no uncertain manner, and for bang, up-to-date subjects the 'Drome would be hard to beat. "The World's Happenings Day by Day" is proving immensely



MR. BOOTH (manager) and MR. HARRIES (cameraman), of Messrs. Gaumont's Glasgow branch.

popular, and the war subjects usually included are always well received. "Lucille Love" runs her course merrily, and the weekly instalments are eagerly anticipated. "Fingerprints" and "The Hunchback" are two tit-bits in a well-selected programme.—At the Pavilion, Mr. Ben Popplewell is leaving no stone unturned to please his numerous patrons, and the programmes being presented weekly are of the best. War pictures and the British Navy series have been a fine draw, while the selection of drama and comedy is also pleasing.—At Prestwick Picture House the outstanding features for last week were "Fantomas, the False Magistrate" and "Fitzhugh's Ride," a couple of attractions which could not fail to draw the crowds.—At Girvan the Picture House, which has been eminently successful since opening, continues to keep its place, and is providing excellent entertainment. "The Adven-

tures of Kathlyn" have proved tempting fare for the patrons, and each part is anticipated with pleasure. The "Gaumont Graphic" provides the topical interest, and Mr. Welsh's other pictorial stars for the week include "The Mystery of the Crimson Trail," "The Tell-tale Star," and "The Secret Code."—In "Auld Killie" (Kilmarnock) those who have the picture habit—and they are many—are exceptionally well catered for, and the different halls are doing very good business in the present circumstances. At the Palace, Mr. Cummings keeps on supplying "the goods," and this week is to the front with "The Hypnotist's Revenge" and an instalment of the "Kathlyn" series, which has caught on remarkably well. Mr. Cummings has a special benefit night for the Relief Funds this evening, when a particularly enticing programme is to be presented. The programme at the Empire is a fine example of what a programme should be. It contains drama, comedy, historical, and singing pictures, each top-liners of their class. Heading the dramas is "A Daughter of the Hills" comedy is led by the Keystone, "Between the Showers," and history by "The Battle of Waterloo." What more could one wish for? By the way, the magistrates in Ayrshire are more broad-minded than many of their neighbours, for exhibitors have been granted Sunday evenings for special concerts, with suitable pictures, in aid of the Relief Funds. More power to them!

The Popular Cinema, Bank Street, Coatbridge, was to the fore on Tuesday evening, when Mr. Dickenson's special benefits for the War Relief Funds took place. The proceeds of both houses, and a contribution of £10 from the company, were handed over.

The entertainments were under the patronage of the Provost and magistrates, and during the evening Provost Davie, who was introduced by ex-Bailie Kirk, a director of the company, made a few appropriate remarks. The programme provided by Mr. Dickenson was an excellent one, and included "The Hundred Days," a story of Napoleon. By the way, Mr. Dickenson is an ex-soldier himself, and his son, Mr. Cliff Dickenson, under manager at the Glasgow Alhambra, only recently gave up his position to join one of the Yeomanry regiments.

The Airdrie halls continue to do real good business, and are rising to the occasion by meeting any depression that exists with improved programmes. At the Hippodrome, Mrs. Landon is presenting a fine varied selection of pictures—all stars—and good audiences are attending nightly. At the Picture House (Public Hall), Mr. Gillespie is running a continuous programme. "Give Us This Day," "Me an' Bill," and "Billy's Riot" are features, which please patrons, and make them come again.

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SNIPPETS FROM SOUTHPORT.

(BY OUR OWN CORRESPONDENT.)

The 14,000 soldiers, whom Southport people are to have in their midst for about six months, are due to arrive any time now. Naturally, the managers of the picture theatres are anticipating brisk business as a consequence of the big influx to the population. But there is a further reason why they should regard the prospects as particularly bright. Starting at the beginning of last week, all the public-houses in the town are closing at 9 p.m. This should mean better business, for the 9 to 11 p.m. cinema performances. However, here in Southport we are far better placed than are the managers in dozens of other towns in the country, and it really seems as though business this winter, even with the war on, is to be better than last year with no war.

In a chat with Mr. William Walker, manager of the Nevill Street Picture House, on Saturday morning, he informed me that he has appointed Miss Madge Clegg as pianist, in succession to Mr. W. J. Salt, who relinquished his position to join Kitchener's Army.

Mr. Geoffrey Hill at the Picturedrome, Lord Street, continues to cater for his patrons with his accustomed enterprise. He continues to screen the latest war news, obtains splendid topical slides, and maintains the high reputation of the general film department. Recently, he had "The Change-

ling," succeeded by "Schemers or Jewels of Hate." Then followed "The Daughter of the Tribe," and I found large numbers intensely interested in that fine film, "The Musician's Daughter." He has already considerably helped the local war fund, and he is handing over the proceeds of his Sunday evening performances, which, by the way, are very well patronised.

The best traditions of the Palladium, Lord Street, are being well upheld by Mr. Eric Longden, who has now settled down in his new "home." He is securing first-class films for the matinées, and bids fair to make the Sunday evening performances the success he made those at the Pier Pavilion.

Mr. John Dunbar at the Pier Pavilion, is getting the "Gaumont Graphic," and films which will add lustre to the programme.

There is no end to the good things provided by Mr. H. Kennedy for supporters of the Picture Palace, Lord Street, for following last week's fine attraction of "The Romance of the North Pole," with Dr. C. H. Heydeman as lecturer, the features this week, "Brewster's Millions" and "Our Helpless Millions Saved" are worthy of the excellent programmes always provided at the "P.P.," so ably managed by Mrs. Parker, who is still asking for handkerchiefs for our soldiers at the front.

AT BREEZY BLACKPOOL.

(BY OUR OWN CORRESPONDENT.)

Special matinées were given last week at the Imperial and the Clifton Palace in aid of the Prince of Wales and local aid funds respectively; both had crowded houses. All praise is due to our local exhibitors for the gallant way they have helped to swell the funds by giving the whole of the proceeds from their afternoon and evening shows. Local and professional artistes have willingly given their services to this worthy cause. Special mention should be made of Mr. Fred Allandale and Mr. Harold Brown, of the Central Pierrots, who have never yet refused their services, and have already appeared on four benefit occasions during the last few days. Speaking of benefits, Mr. Blacker, of the Royal Pavilion, Rigby Road, had his annual benefit last Wednesday. In the afternoon, a crowded audience witnessed the performance, and at night, the sign, "House Full" was displayed at the entrances. The evening performance was opened with pictures, after which several well-known artistes appeared. Mr. Blacker, in thanking the patrons and staff, announced that children whose fathers were at the front serving the Army on active service, would be admitted free of charge on Saturday afternoon, until the war came to an end. The Mayor-elect (Councillor W. Cartledge), was one of the patrons who enjoyed the evening performance.

subjects are "America to Europe by Airship," and "Our Magnificent Cavalry."

The management of the Central Cinema has changed hands, and exhibitors here have pleasure in welcoming Mr. Thomas, late of the Palladium, Southport, as the successor of Mr. A. H. Herbert. Mr. Thomas has had considerable experience of the cinema business, and should be the right man to bring the Central to the front as a first-class up-to-date picture house, residents in the near vicinity need not go further to see a good programme of pictures, and it is to be hoped they will help the new manager to keep the theatre open during the winter months by giving him all the patronage possible. Good luck, Mr. Thomas.

Splendid programmes are presented at the King Edward Picture House, and the Waterloo Picture House, which are both under the management of Mr. J. Beck. For the whole of the week there is being screened "The Sign of the Cross" and record business is being done.

Mr Blackburn, manager of the Princess Theatre, has scored a high success this week. The star features being "The Opera Singer's Romance" and "Called to the Front."

The management of the Hippodrome, announce that next week pictures only will be shown. Nearly all the pictures that have been exclusively arranged for, are produced by British firms and actors. Throughout the winter season these all-picture programmes will be continued. This week the leading

The Winter Gardens in Church Street, will commence their winter programme of pictures at the end of this month, and the management have already booked the exclusives "The Million Bid," which proved such a winner at the Royal Pavilion here a few weeks ago, and "Brewster's Millions."

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Hull and Coastal Notes.

(FROM OUR OWN CORRESPONDENT.)

HULL.

In comparison with recent weeks, the present at the Hull picture palaces has been one of a better kind of programmes altogether, as will be seen from the notes hereunder. The war scare is past, I think, and exhibitors are realising that if they will only secure the kind of pictures people wish to see, the people of a surety will go to see them. By saying this I am not advocating the unduly long film, but really the programmes recently taken all round, I mean, have not included those attractive features which tend to the best of business. If business is to be as usual, the cinema managers must keep their programmes up to the usual standard. The rest will follow.

I am able this week to add another cinema to the list of those who are doing a noble share in assisting to swell the various war distress funds, and similar objects, which have been organised. Mr. Firth of the Eureka Picture Palace, Dairycotes, has done a great deal to assist charitable objects in the past, and in the case of the present emergency, he is doing his share. The fund he is assisting is the blanket fund, promoted by the local newspapers, (*Hull Daily News* and *Eastern Morning News*), to provide blankets for the hundreds of Hull and East Riding Territorials, many of whom have not sufficient clothing to keep them warm these cold nights, so little, in fact, have they (and the Government is unable to provide them with more at present) that many of them are in danger of serious illness. We cannot all do what these self-sacrificing Territorials are doing, but what a noble field of operations is offered to the cinema managers who have nothing to prevent them taking up some scheme to assist such a worthy and necessary object as providing some little comfort for the men who have sacrificed home pleasures for duty. Mr. Firth followed the examples of Mr. Swan (Circus), and Mr. Malam (Cleveland), and held a sacred concert at the Eureka on Sunday night. The response was an excellent one, and I hope to be able to say next week that Mr. Firth has added very greatly to the sum he has previously devoted to charitable objects.

Mr. Tom Bogue, the enterprising manager of the Prince's Hall, George Street, had a special attraction this week in the Kinemacolor film, "The Fighting Forces of Europe." This picture, which occupied the whole of the programme, was a new departure so far as the East Riding is concerned, and it is almost safe to say there have been record houses all the week. The film dealt in a most interesting manner with the fighting forces of all the countries involved in the present crisis, and it was a unique spectacle to see everything produced in natural colours. Special patriotic music and special effects were provided, and in fact, everything was included to make the screening of this splendid picture as real and successful as possible. Mr. Bogue deserves great credit for the arrangements, and is along with Mr. Morton (the managing director) to be highly congratulated on being the first to bring this excellent series of coloured films into the district.

Following "Brewster's Millions" the Tower have this week "The World, the Flesh and the Devil,"

a picture which has been a great attraction. Other "specials" at the Tower were "Navy Aviation" and "The Mad Dog of Europe."—"The Hard Test" tops the list at the Strand.—Mr. R. S. Comber, I notice, is still doing excellent business at the Theatre de Luxe, and this week has "The Great Poison Mystery," "The Defence of Alost" and "The End of the Quest."—Mr. E. Chapman, of the Kinema, has been showing "The Mystery of the Hidden House" and "Codes of Honour."—Despite the war, Mr. G. H. Simonite, of the Coliseum, still keeps up his established policy of giving a different programme each day. Several pictures go well in the Beverley Road district, and special features for some time have been "The Adventures of Kathlyn" and "Lucille Love." The Coliseum also starts on Friday with "Dolly of the Dailies," the fine Edison production, dealing with the adventurous life of a lady journalist, and featuring the favourite actress, Miss Mary Fuller, the charming lady of "What Happened to Mary" fame.

BRIDLINGTON.

Throughout the season, Mr. J. Austin, of the Picture House, has kept up his excellent reputation of providing visitors with pictorial programmes equal to those that can be seen in their own large cities. Last week large audiences witnessed the screening of "The Live Wire." On Friday night of last week, Mr. Austin devoted the proceeds of a special performance to the Prince of Wales' National Relief Fund. A special programme of pictures was shown on this occasion, and Mr. Austin also secured the attendance of the Bridlington Excelsior Prize Silver Band, who, in addition to playing during the performance, also paraded the town earlier in the evening. The Mayor of Bridlington, Councillor Hill, who was present the whole of the evening, gave an address and thanked Mr. Austin and all who had assisted.—Mr. Austin replied, and explained that the effort was held at the request of the Cinematograph Exhibitors' Association, of which he was a member, and that they were hopeful of raising a large sum. Mr. Austin has since handed over about £25 to the Mayoress's Fund in aid of the National Relief Fund.

SCARBOROUGH.

The dramatic season over the Theatre Royal, St. Thomas Street, is now again devoted to pictures under the very capable management of Mr. Quinton Gibson, the well-known proprietor of the Picture-drome. Mr. Garside, proprietor of the Royal, is responsible for the variety part of the entertainments, and the result is that the programmes are quite up to the usual excellent nature associated with this ancient and popular theatre, where generations of of Scarboroughians have been entertained.—Now that the summer season is over, the Londesborough, Westborough, has also reverted to solely picture entertainments, and the pictures that are being shown are the best the management can obtain.—At the Scarborough Bankruptcy Court last week, the Official Receiver (Mr. Piland) applied for the examination of Mr. Fred Cardwell, the late proprietor of the Picture House, Vernon Place, to be adjourned *sine die*, remarking that the debtor had enlisted and gone to the front. In the circumstances, the Registrar granted

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VIVID WAR PICTURES.

Operator in the Train of the Germans.

The latest series of Pathé Frères' war specials, of which there are three, has excited keen interest throughout the country, and we are told that all are well booked up. At considerable expense and personal risk most of the pictures were taken in the heart of Belgium's war-stricken area, the places penetrated and circumnavigated by the operator including Termonde and Malines, whence he only emerged before the renewed attacks of the Germans in each case. Tragic evidence of this is exemplified in the burning of a beautiful house in Termonde, but, apart from this impressive incident, there are poignant scenes in the film, this same one-time prosperous little town of Termonde, before which the written newspaper descriptions are tame and insipid.

The pictures of the ruins of both stately public buildings and the humble homes of the poorer classes; of the hunted refugees as they trudge aimlessly, an endless train along the road with pained faces, unconscious of the camera; and other incidents of this invasion, leave ineffable marks on the memory, and will surely bring home to everyone the terrible lesson of war more incisively than any other form of description.

Another special shows the devastation which the "Jack Johnsons" and soldiery have accomplished at Malines. Vivid scenes, giving evidence of strenuously fought battles, are shown on the River Scheldt. Here is a bridge destroyed by the brave Belgians to stem the German advance; there are shown trenches from which the invaders were literally mowed down. Since the Pathé operator moved about in them, some of these places have been the scenes of renewed violent street fighting. Superior forces of the Germans have reoccupied both Termonde and Malines.

As a contrast to the destructive work of the Germans, "The Making of a Soldier," a special which is exclusively composed of scenes of Lord Kitchener's New Army, will make a special appeal to every Briton. "The Making of a Soldier" gives descriptions of the new army in formation. Marching and rifle drill, field formation for attack, cavalry training, sabre drill, jumping and charging exercises, the training of a gunner (the latter including the manipulation of Howitzers), and Royal Field Artillery exercising on Doncaster racecourse, are among the features of this film.

Apart from these three first-rate specials, it may be added that a rich harvest of war topicals is being gathered daily for the "Pathé Animated Gazette," which is as up-to-date and interesting as ever.

NATIONAL RELIEF FUND.

Canadian Gift of Sacks.

Canada is making a splendid gift of flour to the Mother Country. It has been decided that the sacks, when empty, should be sold as souvenirs at 5s. each. Two-thirds of this sum will be devoted to the Prince of Wales' National Relief Fund and one-third to the Belgian Refugees' Fund. The sacks are all marked "Canada's Gift." Applications for the sacks as souvenirs, accompanied by a remittance of 5s., should be sent to the Hon. Secretaries, National Relief Fund, York House, St. James's Palace, London, S.W. Applications will be dealt with in strict rotation.

"THE BIOSCOPE" PARLIAMENT.

To the Editor of THE BIOSCOPE.

SIR.—On page 43 of THE BIOSCOPE this week, we note that you state that Messrs. North Eastern Film Service, Sunderland, have acquired the Northern rights for "Should Parents Interfere."

As you are doubtless aware, this film is the property of Messrs. Monopol Film Company, and as I am their resident representative for this film at 31, Westgate Road, Newcastle, I am taking the liberty to ask if you will make this correction that Messrs. Monopol Film Company have not parted with the rights of this valuable exclusive, although the picture may be booked through North Eastern Film Service, or any other renters in the territory.—

Yours, etc.,

ALEXANDER WALKER.

31, Westgate Road,
Newcastle-on-Tyne.

October 2, 1914.

AMONG "THE DURHAMS."

It is highly probable that in no other quarter of a manufacturing or mining district has there been, of recent times, such an increase of "picture" houses as in South-East Durham. Time was, not so long ago, when "the lads," on leaving the pit or the foundry, had not other recreation than the local institute or a stroll with their favourite dog, but now almost every village has a cinema or one within easy reach. The Imperial, at Trimdon Colliery, is a typical example of such, and a highly appreciated show, forming one of the large Thompson circuit. Here Mr. T. Chismon, the manager, presents weekly a bill which would cause many large houses to wonder, and has a fine regular following, a "once nightly and three times Saturday" being the rule for performances. A curious line, yet quite an ordinary local footnote, in the bill is that "Dogs are not allowed." All, however, who know the fondness of "the locals" for sport will agree that the injunction is quite a necessary one. Popular prices prevail, and the Sunday evening performance is a strong local institution, being invariably held after church hours.

THE MYSTERY OF D'ORCIVAL.

A GREAT DETECTIVE DRAMA.

There is probably no branch of pictorial literature which appeals more strongly to the taste of the average reader than that which deals with the elucidation of a mysterious crime. The traveller who selects his favourite magazine to wile away the hours of a train journey, after glancing through its illustrations settles down, first of all, to the perusal of the detective story, and even the newspaper reader has little time now, after digesting the war news, to do more than glance briefly through the records of the law courts. The novelist who can spin an ingenious detective story has his popularity assured, and in some cases even finds it difficult to obtain recognition for better work. The author of Sherlock Holmes has written better stories than those with which he is chiefly associated: "The My-

riched by the most fertile invention, and intensely dramatic in its construction, and while there is no great pretence at characterisation, he had the gift of investing his characters with real interest. He knew how the reading public "loves a lord," and he had the faculty of depicting members of the French aristocracy with a distinction which one likes to believe is characteristic of an old nobility.

For adaptation to the screen, these stories are singularly suitable, and the Cinema Eclair's fine production of "The Mystery of D'Orcival," which is the second of a series from the same works, gives us the best of the author's invention and resource, with the additional advantage of the services of a brilliant company of players whose talents infuse life and interest with the drama, and lift it high above the



tery of a Hansom Cab" is by a writer who has produced works of considerable literary merit; and even the memory of that versatile genius, Edgar Allan Poe owes more to Marie Roget and the victims of the Rue Morgue than to the House of Usher or Annabel Lee. Emile Gaboriau, certainly the greatest master of that class of fiction, was content that his great talents should be devoted almost exclusively to one type and the records of the famous M. Lecoq leave him still without any formidable rival.

Although his stories are all very similar in

ordinary level. Though Gaboriau's works are still largely read, one of their chief claims to continued popularity is the fact that the varied incidents are easily forgotten, and we may, therefore, endeavour to give a brief synopsis of the story.

The Comte de Tremorel is the greatest friend of M. de Sanoresy, who invites him to pay a long visit, introducing him for the first time to his wife, a very beautiful woman. This results in an intrigue, which results in the discovery by M. de Sanoresy that the Comte de Tremorel is his wife's lover, a revelation so unexpected that he



M Lecoq

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The
MYSTERY
OF d'ORCIVAL.



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time de Tremorel meets a young girl, Laurence Courtois, and M^{de}me. de Sanoresy suspects that her own influence is beginning to wane. She forms the infamous plan of hastening her husband's death, and involves de Tremorel in her schemes by the threat of accusing him as an accomplice. While nursing her husband with apparent affection she introduces a slow poison into his medicine.

Sanoresy's suspicions are aroused, and he decides on a terrible revenge, to which he is instigated by his knowledge of his wife's character. Secreting small quantities of the poison day by day, he fills a phial, which he forwards to a magistrate, M. Plantal, with a letter which is to be opened a year after his own death unless, in the meantime, his wife has married M. de Tremorel, in which case it is to be delivered unopened to the lady. When feeling that his end is near he suddenly surprises the guilty pair

siderably heightened. My many trivial signs, which are graphically shown by the aid of the camera, the great detective is convinced that the evidence of robbery in the château have been carefully arranged to create a false impression, and he concludes in his own mind that the Count has not been the victim of murder. His suspicions are further confirmed when he learns that Laurence Courtois has disappeared from home, leaving a letter suggestive of suicide. He sets to work to trace the Count, and the manner in which he gradually accumulates evidence, and eventually tracks down the guilty man, living under an assumed name with the girl he has decoyed from home, is as plausible and ingenious as it is absorbingly interesting. The ending is finely dramatic, the wretched Count being shot by his infatuated partner, who has vainly offered him the chance of self-destruction.

The story which, throughout, is of great interest, is rendered of supreme importance by the perfection of its acting, which seems to prove that the French still hold their own as the foremost exponents of the art of acting to the camera. M. Devalence gives a performance of Lecoq which is a great achievement in character acting. Unlike the ordinary detective of the film drama, who spends his time clinging to the back of motor-cars or climbing the roof of express trains with utter disregard for secrecy or concealment, M. Devalence makes his detective an ordinary human being of rather more than ordinary interest, playing with admirable self-restraint, which is never ineffective, and infusing the part with much humour, and at times not a little feeling. Though making his first appearance late in the play, the nature of the part makes Lecoq the outstanding figure, but he receives magnificent support from a company in which there is no weak link. A very powerful performance is given in the first reel by M. Max Desiardus, as the husband who is being slowly done to death, rendering the scene one of the strongest in the play, to which M. Jean Garat, as the Count and M^{lle}. Destrelle, as the guilty wife, add great distinction. A very charming performance of Laurence Courtois is given by M^{lle}. Inconnu, and M. Plantal, played by M. Babier, is another delightful and sympathetic character study.

The general excellence of the minor characters, and of the stage production, exemplified in the very impressive scene where a magisterial inquiry is held on the river bank, are striking features of a production which is in accordance with the best traditions of the Cinema Eclair Company, and the enterprise shown by the Kinema Exclusive Company in securing the rights of this excellent series is not likely to go unrewarded. The film, which is 3,000 ft. in length, is dated for release on November 30th.

LECOQ'S GREAT SCOOP



**"The procedure
is not quite regular...
but it is in accord
with my conscience,
since it allows me to save
a woman's honour."**

62

as they are preparing a final dose, and calling in the servants he makes them swear to marry within a year of his death.

The fear of discovery forces the wretched couple to carry out his wishes, the situation brought about by their complicity being rendered still more intolerable that the Count and Laurence are deeply in love with each other. So menacing does the Count's attitude become that his wife, on receiving the incriminating parcel, returns it to M. Plantal, with the request that it should be opened in the event of her sudden death.

Some time after a couple of peasants, poaching on the banks of a river, are horrified to find the dead body of the Countess lying in the water, from which is also recovered some articles of her husband's wearing apparel. The police are called in, and the Count's apartments being found ransacked the men are arrested on a charge of robbery and murder. It is here that M. Lecoq is called in, all efforts to recover the Count's body having failed, and it is here that the film drama is con-

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SOUTHAMPTON SHOWS.

(FROM OUR OWN CORRESPONDENT.)

The new Gaiety Theatre, in High Street, has scored an immediate success. Packed houses have been the rule since the opening, and the maintenance of the present high standard of programme should ensure a lasting popularity. The fitting-up of the hall is **most luxurious**, and there is seating accommodation for about 850 people. The building was designed by Mr. L. Sanders, a local architect, and erected by Mr. W. Nicholl, of Bitterne Park; the seats were supplied by Messrs. Beck and Windibank, of Birmingham; and the electric installation was carried out by Mr. E. King, of London. The projector is one of the latest pattern Pathé English model. During a chat with Mr. Arthur Pickup, the manager, this week, I elicited the interesting fact that it is proposed to feature a reading exclusive, "first time screened in Southampton," in every programme. "For Another's Crime" was the top-liner during the week-end. On Monday "The Bells" was screened, and "The Mountain Rat" will be put on to-day (Thursday). "A Deal in Human Lives" and "Locked in Death, a military picture play, are next week's exclusives.

The Portsmouth Palladium does not appear to have suffered on account of the war. On my last visit I found the hall filled, and Mr. W. T. Bartlett, the manager, assured me that the attendances had been exceedingly well maintained. Book plays are great favourites with Palladium audiences. The picture dramatisations of Dickens' "Old Curiosity Shop" and Jules Verne's "Children of Captain Grant" formed the features for this week, and "England's Menace" and "The Lights of London" are booked for next. "Saving the Colours" was screened during the week-end.

Four programmes weekly continue to be shown on the halls under Mr. Massey's control at the Shirley Electric, the Scala, and the Northam Picture-house. The films on circuit last week included "The Crystal Ball" and "The Forgotten Melody," "Retribution," "The Veteran" and "The Secret Code," and "Caprice" and "The Suspended Ordeal." This week's programmes feature "Brennan of the Moor" and "The Clown's Daughter," and "The Ruins of Termonde," "The Child Detective" and "The Hand that Condemns."—At the Carlton Mr. S. A. Apperly has been showing "The Double Shadow" and "From the Jaws of Death." "The Mischief Maker" is booked for to-day (Thursday).

"Johanna, the Barbarian" and "Borrowed Finery" gave considerable pleasure to the patrons of the Southampton Picture Palace, East Street, last week. Two splendid Bison features, "On the Verge of War" and "War in the Clouds," each three parts, were screened by Mr. Lambert on Sunday and Monday respectively, and "The Bloodstained Shoe" is the top-liner for to-day.—At the Alexandra Mr. Miller had a great attraction in "The Lure of London" during the week-end, and a most interesting film of Togoland, England's new colony, was shown on Monday. Added interest has also been given to the "Alex." programmes by the engagement of Miss Nina Lynn, elocutionist, who has recited with great effect "England's Honour" and "The Woman's Part." To-day's top-liner is "The Supreme Test."

Mr. Buck continues to do good business at the Atherley. A couple of capital Keystones form the comedy features of his programme, and the week-end drama was "Closed Gates." On Monday he screened "The Children of Captain Grant."

"Paul Smith and the Mystery Green" was a film

which peculiarly appealed to the patrons of the East Street Electric Theatre. "Robin Hood," which Mr. Turner submitted on Monday, was another equally interesting, and "The Diamond Smugglers" promises well for to-day. Future bookings include "The Last Round" and "The Midnight Wedding."

TEES-SIDE TOPICS.

(BY OUR OWN CORRESPONDENT.)

Under its new management, the Darlington Alhambra Picture Palace is "going strong." Last week there was an excellent programme, including in the Thursday's change, an episode of the present war, "Captured by a German Cruiser," a film taken by an operator on board a liner which was held up by the *Kaiser Wilhelm der Grosse* a short time ago. In addition, there was a splendid detective play, "The Honour of the Land," "A Song of Sunny Italy," and "The Boy Scout During War Time," were attractive films shown earlier in the week.

To fill the gaps in the list of dramatic bookings which have been occasioned by the war, a picture programme was introduced with conspicuous merit at the Grand Opera House, Middlesbrough, last week. "A Naval Secret," showing the latest types of aeroplanes and "Britain's Bid for Supremacy" were topical films that excited a great deal of interest, and beautiful illustrations were shown to the now very popular war song. A thrilling drama, "Johanna, the Barbarian," was included in the programme. The management of the Grand Electric Theatre secured a triumphant booking in "The World at War," which was given a splendid reception each evening by crowded houses. Lieut. Daring, a well-known cinema hero, is the chief factor in the thrilling picture. "Blind Man's Bluff" was another powerful attraction. The necessary humorous relief was provided by a series of comics, one of which depicted the celebrated Bunny as the Sultan of Morocco. "The Honour of the Law" proved a highly interesting picture.

Large crowds of people were passing in and out of the Royal Cinema during afternoon and evening to witness last week's most entertaining programme. "War and Women," the feature film, was a fascinating love story depicting actual scenes taken on the battlefields during the Balkan War. Other splendid features were "Battle of Who Run," "Changing Partners," "Travels in Belgium," "Sunshine Sue" and a number of pictures illustrating the war. A special film showing German atrocities in Belgium was secured by the management of the Empire, and it resulted in extremely good business being done. "The Importance of Being Another Man's Wife" was a deeply interesting picture, featuring the great comedian, Mr. Arthur Roberts, and "Devotion" was another exclusive attraction. Included in the programme were "Col. Heeza Liar Shipwrecked," "We Don't Think" and "Cruel, Cruel Love."

The enterprise of the management of the Middlesbrough Opera House in booking films of the moment, as it were, is receiving a commensurate response on the part of the public. The star picture last week was "On His Majesty's Service," which gave a vivid exposition of the German spy peril. This film aroused crowded houses to the highest enthusiasm. So popular was the film that it was shown throughout the week although the remainder of the pictures were changed. "Life on a Sailing Ship" was an interesting depiction, and there were a number of comedies of particular attractiveness.

EAST ANGLIAN NOTES.

(BY OUR OWN CORRESPONDENT.)

Rarely has the district seen such splendid houses for the period of the year as was the case last week. It was thought that, generally speaking, the cinemas would suffer from loss of patronage. But, fortunately, the course of events do not seem to have borne this out. Take Norwich, the capital of East Anglia, as a typical example. Night after night the theatres have done excellent business. For some reason trade has vastly improved in the course of the last week or so.

Talking to a local recruiting sergeant on the war, I got on the subject of the cinematograph as an aid to recruiting. He thought that in every way the "patriotic" film gave a stimulus to the undecided. But, and this I wish to emphasise, there were few steps taken in the Eastern part of England, by managers to help on the new army. Excellent films were obtained, but no recruiting officer was called in to use his persuasive powers. This, he thought, was rather letting the golden opportunity pass.

The ancient city of Norwich has hardly ever had such a feast in pictures as was laid before it last week. By some strange coincidence all the cinemas had at least one of the very latest production. For, among other fine films shown were: "Lights o' London," "Samson" and "The Sign of the Cross." Readers can therefore quite understand that the Norwich theatres had a bumper week. In fact, never since the war began, have the cinemas received so much patronage.

If there is one cinema in Norwich that suffers little from any season, and keeps its attendance nearly the same all the year round, it is the Empire. Mr. George F. Allen is an able manager, and nothing confirms this better than the way in which he directs the affairs of the spacious theatre in Oak Street.

Mr. Allen is also the manager of the Electric Theatre on Prince of Wales' Road, and he has had tip-top programmes of late. Good business is now being done with G. R. Sims's "Lights o' London," and that stirring picture, "The Loss of the *Birkenhead*."

"The Sign of the Cross," supported by a first-class programme, is drawing large numbers to the Cinema in Magdalen Street. This is, without a doubt, one of the most remunerative films ever shown in Norwich, and does credit to Mr. J. W. Bruce's enterprise.

The manager of the Haymarket Picture House, Mr. J. McCormic, has as his present feature, "The

British Army" film, while Mr. George Mead, at the Victoria Hall, is featuring "The Coward Hater."

The best at other local theatres are:—At the Theatre de Luxe, "Samson" and "A Telephone Strategy"; at the Prince of Wales' Palace, "The Fatal Enchantress."

Fine efforts in trying circumstances have been made this, the first season, at the Felixstowe Picture Playhouse. The high-grade programmes with which this theatre commenced, are, nevertheless, being kept up to concert pitch. Two winners this week were: "As Fate Willed" and "Turtle Doves."

In Mr. A. Dagnall, the Lowestoft Palace has a very enterprising and skilful manager, and withal, a popular one. This week he is showing all the best and latest dramas and comedies, including "Rocambole, the Terror of Paris" and "For the Empire."

The winners at other Lowestoft theatres this week are:—At the Cosy Corner, "Flight of Death" and "Britain's Might"; at the Coronet Cinema, "The Sign of the Cross"; at the Public Hall, "Samson" and "Our Japanese Allies."

Mr. G. Starkey is keeping up the good name of the King's Lynn Electric Theatre this week by a number of fine films, including the grand picture, "The Lights o' London," by M. G. R. Sims.

Large houses are the order nightly at the Ipswich Picture House, where all the latest is to be found. Well-equipped, the best pictures are to be seen in the acme of comfort. Recent attractions include a Thanhouser film, "Robin Hood and Maid Marian" and "On His Majesty's Service."

Despite the rather depressed state of Sheringham, the Electric Palace, near the station, is bearing a brave front. Every attraction is offered to induce patrons to visit this palatial cinema. This week's specials were: "A Pair of Stockings" and "Slippery Sam."

Business is none too brisk at Yarmouth. Why? Well, in the preceding issues I have stated the main reasons and no good purpose is served in again enumerating them. However, the usual good bills are still being shown, despite the adverse state of affairs. The best this week are:—At the Gem, "The Great Audacity," "The Secret of the Wreck"; at the Empire, "Rocambole" and "England's Menace"; and at the Coliseum, "England's Menace."

NEW FILM TARGET DEVICE.

At a most appropriate time the inventors of a new cinematograph target, for indoor or outdoor use, have brought their idea before the public, the gentlemen concerned being Messrs. W. Barraclough, J. Firth and W. F. W. Rhodes, whose activities have been centred at Brighouse, Yorkshire. A company has been formed, to be known as the Firbarra Patent Syndicate, which will control the patent rights, but will allow of the creation of separate companies for different parts of the country. The invention has occupied the attention of the three gentlemen for the

past six months, but is now complete and should meet with a very wide demand. The shots are fired at a screen, on which are moving pictures, and when the target is hit the picture automatically stops for from five to twenty seconds, a star of light showing where the hit was made, the invention also including a means of keeping the film cool whilst the picture is stationary. Demonstrations were given during last week at the Mechanics' Institute, Brighouse, as a result of which it is believed that the invention will find its way into many drill halls and rifle clubs.

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FAMOUS PLAYERS TAKE ACTION

Alleged Infringement and Imitation of Titles.

We are informed that the Famous Players Film Company, of America, have been granted an injunction on all further exhibitions of the American Film Company's subject, "Aftermath," by Judge Dever, of the Superior Court of Illinois. The Famous Players claim that this is an infringement of their title, "Aftermath," the play written by Prof. William Addison Harvey, of Colombia University, and released by the Famous Players.

The Famous Players, we are told, have also succeeded in causing the Apex Film Company to abandon the name "Saints and Sinners," a title scheduled for forthcoming release. As is commonly known, the film rights of the world-famous play, "Saints and Sinners," written by Sir Henry Arthur Jones, are controlled by the Famous Players Film Company.

Similar action, we learn, is also being taken against the Lubin Company for their release of "A Fatal Card," which the Famous Players contend is an infringement on the title of "The Fatal Card," the famous Charles Frohman play, controlled by them, and also "The Better Man," the title of the Cyrus Townsend Brady story which the Famous Players Company recently filmed; against the American Film Company for their release of "The Crucible," also the title of the celebrated novel by Mark Lee Luther, the film rights of which the Famous Players control; against the Kalem Company for their filming of "The Brand," which, it is claimed, was also borrowed from the plot of "The Crucible"; and against the World's Special Film Company for their release of "Tess of the Mountain Country," "a palpable imitation of the Famous Players' sensational success, "Tess of the Storm Country."

Our readers will notice our remarks on the subject of Copyright and the Duplication of Titles which appear elsewhere in this issue of our paper.

The London office of the Famous Players at the same time desire to draw attention to the courtesy they have personally received from Messrs. Jury's Imperial Pictures, Limited.

In the case of Messrs. Jury the film in question was "Saints and Sinners," for which the Famous Players hold sole rights. Messrs. Jury immediately changed the name of their production.

Famous Players would also like to draw the attention of the Trade to an advertisement by Messrs. J. D. Walker's World's Films, Limited, anent "The Sign of the Cross." Messrs. Walker's hold the world's rights for Wilson Barrett's "Sign of the Cross," and will proceed against anyone showing a film of the same name.

OUR POSTER GALLERY.

The exceptionally interesting and unusual film, which this equally interesting and unusual poster ably advertises, has already been reviewed at some length in THE BIOSCOPE.

It is sufficient to say, therefore, that the strik-



ing poster reproduced herewith admirably fulfils its duty of, as it were, vividly summing up the most notable characteristics of the film. It constitutes, in short, an irresistible invitation to a most engaging entertainment.

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A WELL-KNOWN ACTOR.

A CHAT WITH MR. BEN WEBSTER.

Inheriting a name which must always be honourably associated with the English stage, being a grandson of one of our most famous comedians, Mr. Ben Webster, although still youthful in appearance, has for many years been a great favourite with the theatre-going public. This is little to be wondered at seeing that, in addition to a fine stage presence, Mr. Webster has rare versatile gifts which enable him to step out of the classic drama and assume the role of the "man-about-town" as to the manner born with no apparent effort.

It was only natural, therefore, that when the London Film Company decided to film Conan Doyle's famous book, "Rodney Stone," they should seek out and secure the services of the artist whose magnificent performance of Sir Charles Temperley in the stage version previously given at the Adelphi Theatre, under title of "The House of Temperley," received such universal recognition. Mr. Webster's no less powerful characterisation before the camera has been attested by thousands in nearly every picture theatre throughout the world.

"I must confess to feeling exceedingly anxious," Mr. Webster told us, "as to the result, for though I have played many times since, in 'Bootles' Baby,' for instance, and other productions, that was my first attempt before the camera. Any success attained by us must be attributed in the first instance to the remarkably fine, all-round caste that was engaged, and to the splendid manner in which Mr. Harold Shaw took us in hand. As a producer, in my opinion, Mr. Shaw has few, if any, equals.

"I do not think that as a means of dramatic expression the screen will ever become the serious rival of the stage. The absence of the human voice means so much, but unquestionably it is an excellent form of entertainment. The disconnected manner in which the scenes are often taken is very disconcerting to the artist. There is no sequence of characterisation or of emotion when playing before the camera, whereas in a well-constructed stage play one is gradually building up and developing the characters through a series of scenes, each having relation to and a

bearing upon the other, and, of course, the same breadth of movement we are accustomed to use on the stage is denied us in the studio, and there is always lurking the fear that the camera will disclose that fact."

"Do you consider the English artiste is as effective on the screen as his foreign rivals?"

"I see no reason why he should not be; in technique our French colleagues have, perhaps, a great pull over some of our less experienced actors, but temperamentally I should say that the advantages are with the latter—the English artiste is more natural. Many foreigners, in acquainting you with some commonplace, will accompany the information with a wealth of gesture in excess of that most of us would employ to describe the movements of a whole army corps.

"The cinematograph cannot fail to prove an educational factor of immense value. Unfortunately, I did not see 'From the Manger to the Cross,' but I am told the subject was very reverently treated, and the mere fact of visualising such scenes must surely be far more impressive to the majority than the most effective recital of the Bible story. And then, too, admirable lecturer as Mr. Ponting is, it is inconceivable that the tragedy and the pathos attending the heroic struggles of those splendid fellows at the South Pole



MR. BEN WEBSTER.

could be conveyed otherwise.

"In and around London the public have become so familiarised with the camera actor that little notice is taken of him, but I can assure you, at Polperro, a small fishing village on the coast of Cornwall, things are very different. Some of the pictures in 'Enoch Arden,' a coming production of the Neptune Film Company, have recently been taken there, and our advent into this tiny village was the event of the year. In one of the scenes I have to be rescued from drowning. We had been rehearsing this very carefully, and Mr. Nash was, I fancy, anxious to obtain a fairly realistic picture, for by the time the rescue party came to my aid—although a fairly good swimmer—I had far exceeded in length of time the average morning dip. Think-

ing we might re-enact the scene, the villagers very sympathetically reported the next morning (with what truth I can't say) that the bay was infested with sharks.

"A very different attitude was adopted towards us by the inhabitants of Kingsdown, near Deal, the other day. We had been taking some more scenes in 'Enoch Arden' by an old windmill there, with the knowledge of the military authorities, and afterwards went some distance up on to the cliff, where other pictures were taken, and to demonstrate to one or two members

of the company the inflammability of the film used a few feet were set alight. Innocent of any crime, we proceeded to the station to catch our train homewards, and found the military there in force. That flash of light out to sea from the cliff had been reported to them, and the movements of our party had been watched. It was only after a very close examination and much delay that we were eventually permitted to leave the neighbourhood.

"Acting before the camera is very interesting work, but I have no desire whatever to forsake the legitimate."

THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

The Defence of Alost.

In spite of the many admirable pen descriptions of the innumerable war correspondents at the front, we who are left at home have but an inadequate idea of the extent of the ravages of war. We are, as it were, touched only by the breath of battles, and it is well, perhaps, that the cinematograph should be the medium through which we are enabled to obtain a true impression of modern warfare. In "The Defence of Alost," which we are assured was taken by the camera-man at very great risk, we are given a vivid picture of the misery and ruin that follow the trail of war. Dense crowds of refugees fill the streets, most of them carrying the few poor possessions that have been left them. Red Cross wagons, armoured motor-cars, cavalry and field artillery pass through the crowded streets, while priests on cycles add a picturesque touch. Another interesting feature is the famous regiment, "Les Guides," composed of men drawn from the Belgian aristocracy. (Lubin film. J. Frank Brockliss, Limited. For immediate release. Length 586 ft.)

Pimple, Special Constable.

When dilating upon the merits of "Folly" productions, there frequently arises a strong temptation to paraphrase the famous "catch line" of the late Dan Leno, and to remark that "one touch of Pimple makes the patron grin." In the issue under review there is certainly a full excuse for hilarity, and the eccentric one is particularly at home in the leading character. The only "plot" about the subject is that uncharted in connection with a band of ultra-Prussian spies, yet withal there is abundance of material, and

P.C. Pimple, after being duly "sworn in" by the portly magistrate, certainly makes the most of his opportunities in various ways.

Much of the fun is due to the constant companionship of another grotesque individual, who constantly endeavours to outrival his comrade on the beat. A number of aptly chosen subtitles of a humorous nature assist the action and enable the presentation of a capital "comic," which is ended in melodramatic style. (Phoenix Film Agency. Released November 9th. Length 795 ft.)

A Hero's Sacrifice.

A well constructed drama of French origin, dealing with an episode in the year 1792. Two brothers of humble parentage, one of whom is deformed, are in love with their employer's daughter. The ardent affections of the young athlete meet with a more ready response from the girl than the respectful homage of the cripple, and the latter realises the hopelessness of his suit when suddenly into the peace of the old world surroundings, rumours of war intrude themselves, and the recruiting officers arrive in the neighbourhood. The services of the stronger man are at once requisitioned, while those of his brother, owing to his infirmity are rejected, and the latter returns to his gardening duties until his master is compelled, owing to the shortage of money, to reduce his staff and dismisses him. In his wanderings the rejected lover accidentally meets with the inventor of a new secret system of semaphore signalling, on his way under government orders to establish a fresh base. The inventor takes a fancy to him and instructs him in the art, and eventually the cripple becomes the confidential operator. Left in charge

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of the station alone he is the means of saving a whole column of his countrymen from annihilation, but sacrifices his own life in so doing. There is a pathetic ending to the story. The drama is exceedingly well staged and played, and the photography is remarkably good. (Aubert) Bioscope Film and Supply Company. 2,400 ft. October 19th.

Incidents of the Great European War.

The second edition of this ambitious production, if not as interesting as the first release, is, nevertheless, full of stirring incident, and follows the story of the great war with remarkable fidelity. We witness the arrival of the troops at Boulogne, the Queen of the Belgians visiting wounded soldiers, General Botha raising troops, etc., while the battle scenes are well-arranged and carefully stage-managed. An effective tableau, "Rallying Round the Flag," concludes the series. (Samuelson film. Released September 28th. Length 200 ft.)

False Gods.

With so many of our film dramas obviously designed for the express purpose of pointing a moral, it becomes, at times, difficult to particularise, but here is one which, whether from the various standpoints of quality, story, or genuine acting, will bear both keen criticism and comparison. The producers have long ago achieved a name for quality, yet we venture to say that in this respect the above title will stand for one of the best of their large output, while the beautiful settings and acting are equally beyond reproach. The story, which is more or less of a variant upon a widely accepted type, is, however, far removed from the average, and so well presented that the attention is held from beginning to end.

Opening amidst glorious mountain scenery, we note how, after much persuasion, the ranch hand, smitten with gold fever, succeeds in persuading the farmer's wife to "grub stake," or provide him with a loan in order to make for the diggings. A year or so later the loan is repaid with the promised share, the result being that the farm is left behind. In the city the whilom settler soon becomes prosperous, and he eventually enters the Senate. Here we are introduced to the adventuress upon whose doings depend the rest of the story.

The woman, suffice to say, gets the new member into her power, and persuades him to divorce his wife. The second marriage proves disastrous, and some very poignant scenes attend the social fall of the egotist. The rest forms a truly fine sermon in pictures upon the disintegrating effect of wealth upon certain natures, the final scenes showing a reassertion of true nobility upon the part of the man's first partner. He is, thanks to the efforts of the former ranch hand and the heroine, saved in the nick of time from suicide,

and has evidently learnt a lifelong lesson by the palpable baseness of the other woman. As a type of the invariably successful and heart-appealing play, this release will be found to be one well worth booking and specially advertising. (American Company (London), Limited. Released October 29th. Length 1,986 ft.)

The Substitute.

Miss Mignon Anderson is a young lady whose very decided talent, already widely recognised and admired by picture-goers, is likely to bring her name still further to the front in the future. She possesses the necessary qualifications for a successful film actress — beauty, youth, and natural art—and she adds thereto a peculiar charm of personality which is essentially her own. Unlike many quite capable actresses, she invariably stands out from the crowd in no matter what company she finds herself. Her acting is never forced or mechanical, but is always spontaneous, natural, and graced by those little individual touches which can only be the outcome of original inspiration.

In "The Substitute" Miss Anderson has a dual *role* which affords her excellent scope for a display of her versatile art. As a little spitfire criminal girl—a regularly depraved type—she is quite inimitable in the early part of the film, and no less clever is her representation later on of a slowly reforming character, until in the end she attains full maturity as an entirely virtuous and exceedingly enchanting young lady.

The story of "The Substitute" is slightly artificial and not greatly original, but it is, nevertheless, thoroughly effective and quite sufficiently good for its purpose. It is admirably acted, not only by Miss Anderson, but also by the rest of the company, which includes several other popular Thanhouser players, and the photography is quite faultless. "The Substitute" is the kind of picture whose success one is justified in regarding as a foregone conclusion. (Thanhouser film. Released November 12th. Length 2,027 ft.)

The Woman in Black.

This powerful melodrama shows how Robert Crane, a wealthy politician who is putting up for Congress, endeavours to force his marriage with Stella Everett by his influence with her father, who, owing to the embezzlement of certain city funds, is in Crane's power. Stella is forced into an engagement, though she is compelled to break off one with Frank Mansfield, her father's chief engineer.

On the day fixed for the wedding the Woman in Black, a member of a tribe of gipsies, arrives in the town with her daughter, Mary. This girl has been deceived by Crane, and driven from her tribe in consequence, and her mother's one object in life is to revenge her daughter's dishonour. She recognises a portrait of Crane which is on an election board, and Mansfield,

who is the opposing candidate, learns her story and takes her to Everett's house. Before the marriage ceremony Mary is dressed in Stella's bridal costume and goes through the form of marriage with Cranc, but before he can recover from his dismay at the substitution he is stabbed to the heart by the Woman in Black, who is waiting to accomplish her vengeance.

It is an interesting story, full of dramatic incidents and great variety, the opening scenes, which take place in the gipsy settlement, being exceedingly picturesque and beautifully photographed. The acting all round is excellent, and the final scene cleverly worked out. (Klaw and Erlanger. M.P. Sales Company. Exclusive. Three reels.)

If England Were Invaded.

This is one of the best of many films which have been prepared to meet the great demand for patriotic fare, and is adapted from Mr. William Le Queux's story, "The Invasion of England." The story itself presents no very original features. We have the German spy who is on terms of friendship with the hero and heroine, the sudden capture of the coastguard station and post office, and the immediate landing of a strong force of the enemy on the east coast.

Dick Pontifex is an officer in the British Army recruiting after being invalided home, and he is the first to realise that the enemy is in occupation of the village. He succeeds in reaching the house of the district commander on a motor-cycle, but is soon after captured and imprisoned in an old mill. He makes a sensational escape, in which he is aided by his sweetheart, Elsie, and they succeed in conveying a warning to the British troops, who hasten to the relief of the village, and at last force the enemy to surrender unconditionally.

Some interesting pictures of the mobilisation of our troops are worked into the story with telling effect, and the battle scenes and fighting in the trenches are manipulated with a skill which provides some very realistic pictures. The photography is of splendid quality, and the scenes, particularly those at the commencement, showing the Norfolk coast, are picturesque in the extreme. The story is full of dramatic incidents, and is sufficiently strong to connect the military incidents which form the purpose of the film. (Gaumont, Limited. Released October 19th. Length 2,380 ft.)

Shadows of the Past.

Miss Marguerite Bertsch, who has achieved a high reputation for much excellent work done for the Vitagraph Company, has given us no more engrossing or powerful story than this fine melodrama, in three acts. Though the great strength of its situations warrant this description, it is played by the pick of the

stock company, with a finish and distinction which lifts it far above the ordinary level of transpontine melodrama, and presents a vivid picture of human life and emotions.

Antoinette, a very beautiful girl, is secretary to a young politician named Haddon, who is candidate for the position of Governor. He falls in love with Antoinette, and begs her to marry him, which she consents to do, only after his election is over. A rival politician, Mark Stetson, visiting Haddon's chambers, meets Antoinette, who recoils from him in horror and alarm. He is the possessor of a secret she wishes to hide from the world.

Some years before, Antoinette and her friends, Mr. and Mrs. Brandon, had been entangled in some smuggling schemes by Mark Stetson, who, to save himself, had been instrumental in securing their arrest and a term of imprisonment. Since their release they had made every endeavour to retrieve their position by exemplary conduct.

Antoinette's fears are amply confirmed by Stetson's subsequent conduct. He visits the Brandon's and forces them by threats of exposure to assist him in a scheme for Haddon's political ruin.

During a dinner given to the popular candidate, Mrs. Brandon is to induce Haddon to go with her to a famous café, by telling him that Antoinette is there with Stetson. Brandon is to discover his wife, and by raising a disturbance, cause a scandal which will ruin the candidate's chances of election.

The Brandons weakly consent, and the scheme only fails through the courage and resource of Antoinette, who, lured to Stetson's apartments, escapes by a clever ruse, and arrives at the café in time to join Haddon and Mrs. Brandon before Brandon appears. Stetson and his accomplice, who follow Antoinette in a motor-car, crash into an engine at a level crossing, and are instantaneously killed.

The only weakness in a very strong plot is the conduct of the Brandons, who, to avoid exposure of a comparatively venial offence, agree to an infamous scheme of blackmail, but the characters are portrayed with such admirable tact and skill that this weakness is only obvious on mature reconsideration.

The company has every claim to be considered as an "all star" cast, for every member has made conspicuous successes in the past.

Miss Anita Stewart, who established a permanent reputation in "A Million Bid," and has many delightful comedy successes to her credit, plays Antoinette with great charm and tense dramatic power. Mr. E. K. Lincoln is admirable as Haddon, and Mr. Rogers Lytton, the most polished and uncompromising of villains, gives a strong study of the infamous Stetson, in which he receives great assistance from Miss Julia Swayne, as his accomplice. Mr. Harry T. Morley, as Brandon, has a most

difficult task, and plays with a strength and sincerity which renders his performances entirely convincing.

A sensation is provided by the smash of the motor-car, which is as realistic as anything that the Vitagraph Company has ever attempted. (Vitagraph Company. Length 2,992 ft. Released November 16th.)

The Spy Catchers.

There is a certain crisp action about this comic which, added to the topical nature of the subject, should go far towards its being an undoubted success. The various scenes, taken in and around the picturesque village of Kew, are also worthy of remark, and the fact that the principal actor is our old friend, "Nobby," who commands the somewhat irregular Force, gives the impress of a real comic element. This enterprising gentleman, having been rejected as a "special," proceeds to form a force of spy catchers. The station, a very curiously equipped headquarters, is soon tenanted by a company of willing volunteers, who set forth, armed to the teeth, in search of adventure. This, thanks to their worthy chief, is soon forthcoming, but its nature will, we venture to remark, be better explained by the film. The various situations are well contrived and efficiently set forth, all concerned entering thoroughly into the spirit of the affair. There is, moreover, a novel *finale*, which cannot fail to gain a hearty round of applause for a truly "first-rate" comic suitable for any class of theatre. (American and Continental Film Company. Released November 16th. Length 756 ft.)

The Explosion.

This production, an excellent example of the best work of the Dansk Company, is remarkable for, in the first case, many industrial scenes of a true-to-life character, coupled to the main action, and, secondly, for its very fine settings where the other portions of the action develop. The hero, a well-known Danish actor, goes about the works like a true engineer, as, in fact, do other characters in the story, while the main sensations are characterised by, in addition to a full regard for effect, a probability not invariably forthcoming in films of this nature. The story, in brief, concerns the owner of the works and his daughter, the manager, a dissolute fellow, and a straight-living overseer, the hero of the tale. How the rascally manager seeks to embroil the overseer need not be recapitulated, but suffice it to say that, with the saving of the owner's daughter from death by being caught on a travelling belt, there begins a new love between the overseer and the girl. We are shown, in some exquisitely tinted scenes, an illuminated ball at a night club, where the manager evidently sojourns, and the contrast of an owner distraught through lack of orders for his workmen.

A new invention by the overseer enables the

tiding over of financial difficulties, but further trials await the owner and his new partner. A maliciously designed boiler explosion (a most realistic sensation) recoils upon its author, the works manager, but chance saves the hero, and a dying confession clears the way for the happiness of the new partner and his prospective bride. An interesting and well-managed drama of the type which proves popular with all classes. The acting throughout is of the high order invariably associated with the Dansk artistes. (Standard Feature Company. Released October 19th. In three parts.)

Sacrificial Fires.

In view of the unique suitability of Japanese landscapes to the purposes of picture play production, it has always seemed to us somewhat strange that this portion of the world should have been so largely neglected as a possible *locale* for cinematograph dramas. The peculiar qualities of Japanese scenery, which is full of natural pictorial beauty, and chiefly notable for features sufficiently small to come well within the limited range of the camera, render it an almost ideal background for film plays, and it has the added advantage, at present, of comparative novelty. It was with particular



interest, therefore, that we inspected the Balboa Company's latest production, "Sacrificial Fires," which is described as "a Japanese love tragedy."

Although this clever and enterprising company did not, one imagines, actually visit Japan to make this film, they have found or made so perfectly realistic and effective a series of Japanese backgrounds that the illusion is quite complete and convincing. The setting of the film constitutes, indeed, one of its most striking and pleasing characteristics. In this respect, it is full of charm, interest and originality.

Writers of Japanese stories have shown themselves singularly faithful to the popular theme of the Western lover who weds a pretty girl of Japanese blood in a native ritual—

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and then sails back to his own country and deserts her for a maiden of his own race. "Sacrificial Fires" is a variation on this familiar theme, filled in with all sorts of novel and effective incidents, and carried further than usual, past the suicide of the heartbroken Japanese wife, up to the vengeance, which is very properly wreaked by the latter's relations on her faithless husband. It is a sad story, but, as told by the Balboa players, a very appealing one, full of real human nature, prettiness and pathos. Miss Madeline Pardee gives a wholly delightful study of the sweet little almond-eyed wife who is so cruelly wronged by the white man from over the sea, whilst, in the latter rôle, Mr. Henry King is almost equally good. These two characters are represented with praiseworthy restraint, and there is no attempt to exaggerate their relations into those of the customary heroine and villain of a conventional melodrama. The tragedy which results from their union is shown, indeed, to be the natural outcome of an impossible alliance—a very human tragedy which should rouse the sympathies of all who see it. The minor characters are almost all capably presented, and, although one or two of the Japanese types are scarcely very Japanese except as to their raiment, others, on the other hand, might well be actual natives. One is inclined to think that there is rather an excess of double photography in the film—an effect for which the Balboa Company show a marked partiality—but that is a very small matter indeed. Otherwise, we have nothing but praise for this charming picture, which is, in many ways, quite a notable production. (Balboa feature film. Bishop, Pessers and Co., Limited. In three parts.)

Face Value.

This is an adaptation of a story by W. B. M. Ferguson, in two parts, and opens with some stirring scenes of life in the rough and uncultured West.

Kelly saves his chum, Pete Scarlett, from the consequence of a game of poker, into which Pete has attempted to introduce rules

for his own benefit, and who, in gratitude, reveals the fact that his real name is Peter Wilding, and that he is heir to his uncle, the late Silas Wilding, but dare not go east to claim his inheritance on account of certain transactions in the past which he does not care to revive. He is suffering from heart disease, and his hasty flight from the indignant gamblers brings on an attack, which results in his death.

Kelly decides to take his papers to New York and claim the inheritance, and he succeeds in convincing Silas Wilding's executors that he is entitled to the estate.

He meets Polly Winthrop by chance, and is able to render her a slight service. He takes an interest in the girl and asks her to marry him, and they agree to take each other on "face value," and make no inquiries as to the past.

The gang with which Pete Scarlett has been connected attempts to blackmail Kelly, and he is informed that his wife was a notorious member of the gang. She learns, at the same time, that Kelly has only assumed the name of Wilding, so each regards the other as an impostor.

The situation is explained by the leader of the gang, who, being mortally wounded, confesses that Polly is a twin sister of the girl connected with the crooks, and Kelly explains to his wife that his real name is Peter Wilding, and the death of his cousin out west has left him heir to his uncle's fortune.

The drama would have been strengthened had it been made clear at the outset that Kelly was the real Simon Paul, as in its present form the liberal use of the long arm of coincidence imposes some strain on one's credulity. It is probable that in its adaptation to the screen much explanatory matter has to be eliminated.

In spite of this slight weakness, it makes a stirring and romantic drama, and is admirably played by a strong company, supporting Miss Sally Crute and Mr. Ben Wilson. (Edison Company. Length 2,020 ft. Released November 26th.)

THE SLIDE, AN INVESTMENT.

As a convenient medium for keeping the patrons posted in current events there is much to be said for an efficient service of slides, especially now that certain firms are dealing with the work of first-class artistes and running in conjunction with the leading illustrated journals. We have just had the opportunity of viewing a quantity of slides, the result of a new direct colour photography process, and must congratulate the firm, Messrs. the Picture Slide Company, of Lombard Street, E.C., upon the clarity and crispness of the subjects, also the fine tinting, each the result of great skill.

The colours, remarkably true in all cases, are guaranteed permanent and the firm mentioned have a large number of exclusive subjects, some from actual sketches at the front and others photographed under special arrangements, the main idea being to prevent any suspicion of "staleness," either in colour or black and white issues. A set from drawings by Lawson Wood proved a fine example of the former, while a number of fine photographic studies were on view. The service certainly affords the chance of an excellent investment, the prices being well within the reach of even the most modest of exhibitors, and the slides all up-to-date in issue.

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ances, which have been run every afternoon and evening uninterruptedly since that date. The house is now one of the circuit of the Standard Electric Theatres, Limited, and is probably one



picture theatre exactly seven years ago, to be exact, on October 6, 1907. Although the front has been reconstructed and new exits have been added, there has been no break in the perform-

of the oldest connected with the industry. These same premises were originally the home of what is now known as the National Sporting Club in King Street, Covent Garden.

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The many friends in East Anglia of Mr. G. Starkey will hear with much regret that the popular manager of the King's Lynn Electric Theatres has sustained some serious injuries in a motor accident. It appears that on Sunday evening Mr. Starkey and a friend were returning from a motor tour, Mr. Starkey driving the cycle, with a Mr. Hilton in the side-car, and when near Ely the machine dashed into a wall and was wrecked. Mr. Hilton was cut about the head, and had several teeth knocked out. However, after preliminary medical attention he

was able to return to Lynn by the mail train. The manager of the Electrics fared much worse than his companion. He received a number of bad wounds on the face and head, while he sustained injuries to his back. Immediately after the accident assistance was procured, and the unfortunate motor cyclist was removed to the Ely Hospital, where his wounds were attended to. On Monday he was taken back to Lynn in a motor-car. The sympathy of the local Trade goes out to Mr. Starkey, and every wish is hoped for a speedy recovery.

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THE BIOSCOPE, OCTOBER 8, 1914.

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NEW YORK - JUNE 1914

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Shaftesbury Avenue, London, W.

No. 418. Vol. xxv.

OCTOBER 15, 1914.

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ADVERTISEMENT copy and instructions for alterations must reach the offices **not later than first post Monday morning** to ensure attention in the current week's issue.

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FILM REVIEWS.

When we decided some three weeks ago to review the entire weekly output of films, we pointed out that it would be our endeavour to make our "Film Supplement" a reliable guide to the film market, by means of which the exhibitor might be able to select his programme confidently and with satisfactory results. It was an innovation which we have every reason to believe has met with the warm approval, not only of exhibitors, for whom, of course, it was primarily intended, but also of the manufacturers and renters, who after all are equally concerned with the reception accorded their productions. We find, however, that our action has aroused the criticism of the Secretary of the Cinematograph Exhibitors' Association, who, in a recent issue of a contemporary, expressed the somewhat curious and naïve opinion that "the Trade papers obtain their income from advertisements, and their advertisers have a curious weakness for praise and a shrinking shyness for blame The fact is, the Trade papers, though they may never praise a bad film, seldom by any chance condemn one; the most they ever do is to 'damn with faint praise'—and then probably out goes the advertisement."

Apart from this unwarranted reflection upon the usefulness and independence of the Trade press—imputations that require neither denial

nor even discussion—we certainly feel entitled to resent the implied gibe at the manufacturers and renters, who are, at all times, perfectly willing to extend facilities to the Trade journals to review their films. To our knowledge, little, if any, influence is ever exerted to obtain anything but honest, candid criticism. It surely must be patent, even to the Exhibitors' Association, that laudatory notices or "write-ups" are of little value even to the advertiser, who is shrewd enough to realise that the value of the *critique* begins where that of the advertising synopsis ends.

For our part we are endeavouring to give the Trade each week a clear, concise and intelligent review of each film. It is manifestly absurd to dismiss a production which may have many excellent points, but still have decided weaknesses, as worthy of so many marks—a system apparently favoured by the Exhibitors' Association. Each film has, to a certain extent, some individuality, and to class them together, and attempt to appraise their value by marks, simply means bringing the art of film production down to the level of the purveyor of glue, soap, or any other useful household commodity. Our efforts in the way of film reviewing may be ambitious; of that we are not afraid, for at least we are confident they will receive widespread support.



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Portrayal packed full of
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PORTRAYING
BEFORE
ON THE

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Illustrated Synopses on

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TRADE TOPICS.

Berlin in War-Time.

A letter received in Holland from Berlin at the beginning of this month gives some interesting details of the cinematograph trade in the German capital under the war-cloud.

Industry and trade have been badly hit in Berlin, and on the cinemas the blow has fallen heavily. With the winter session just beginning, many cinemas have failed. There is a strict censorship of films, and to all practical purposes, only home productions are passed. This makes it very difficult for the luxurious palace-cinemas to maintain their programmes. As a rule, the war pictures released by the "*Ei-ko-Woche*" (Ei-ko weekly), and "good Vaterland" films comprise the programmes of the day with reissues of old American, Danish, Swedish and Italian pictures. There is no money for good new foreign films of any kind.

There is much misery amongst musicians in Berlin. Theatres which used to have orchestras of fifteen players are now content with an organ each. All this points to the bad state of things in the cinema trade.

Another sign is the fact that most of the Trade papers have disappeared while the *Erste Internationale Film Zeitung*, *Projektion* and the *Lichtbildbühne* have shrunk to one-fifth their ordinary size.

The Vitagraph Company has had the happy inspiration of reviving one of their most popular comedy successes, "The New Stenographer," which has been entirely recast and produced in an improved and up-to-date style. It has been shown 250 times at the Vitagraph Theatre in New York. A fact which will not surprise anyone who witnesses the efforts of a company composed of Miss Flora Finch, Miss Lillian Walker, Mr. Hugh Mack, Mr. Etienne Girardot, Mr. Albert Roccardi and Mr. John Bunny. Mr. Geo. H. Smith informs us that (although he is in no way dependent on it for his supply of films) the Vitagraph factory in Paris is still in full working order.

Mr. P. Kimberley, who returned last week from a three weeks visit to America, is showing a very interesting film record of his visit to the vast studios of the Thanhouser Company in New Rochelle. Mr. Kimberley is shown meeting the principals and members of this great company and paying a round of visits to the directors of seven companies which are being rehearsed in the studio at the same time.

The film includes portraits of the new chair-

man, Dr. Wilbert Shallenberger and Mrs. Shallenberger, Dr. A. E. Jones, Mr. Harvey, the director of a series of children and dog pictures, Mr. Ellery, Mr. James Durkin, Mr. Hensall, and many other members of the organisation, including the leading artists of the films then in progress and the delightful Thanhouser children.

Mr. Kimberley has had a good time in the States, and the film seems to prove that he thoroughly enjoyed his visit.

Mr. Percy Raphael has resigned his connection with Film Preservatives, Limited, and has now joined the Exclusive Supply Company and the Dominion Exclusives, of 4 and 5, Gerrard Street, as sole representative for London and district. We wish him every success amidst his new surroundings.

Mr. Robert Duncan, the energetic secretary of the Edinburgh and East of Scotland Exhibitors' Association, visited Kinross, Fifeshire, the other evening, and delivered a lecture on "Peaceful Wanderings in the War-land." The lecture recounted Mr. Duncan's experiences in Germany, France and Belgium, and was illustrated by slides showing views of the theatre of the present struggle. An efficient choir rendered the National Anthems of the Allies. The whole of the proceeds were devoted to the Soldiers and Sailors Families' Association.

We are informed that the Edward Film Service, 34, John Bright Street, Birmingham, has been appointed booking agent for that successful film, "A Million Bid," throughout Midland Counties and North Wales.

As we go to press, we learn that the Clarendon Film Company are announcing for special release, upon the open market, a two-reel production, entitled "The Gardener's Daughter," based upon Lord Tennyson's famous literary masterpiece. We hope to fully review this interesting production in our next issue.

An excellent opportunity for exhibitors to acquire at a reasonable figure some machines, still quite useful, but of more or less out of date pattern, is offered by the Gaumont Company, Limited. The various lots comprise projectors of both M.C. and professional type, motors for various voltages, printing and general apparatus. These bargain lines will be on view at their Sherwood Street showrooms

on and from Monday next, until and including Thursday, 22nd inst. Full particulars will be sent of each of these lines upon application. There should be an excellent opportunity here for the small exhibitor, or those requiring a "stand-by" machine for their operating box.

The Clarion Film Agency, Limited, 12, Cannon Street, Manchester, are experiencing quite a rush of bookings for "Eternal City" and "Brewsters' Millions," which they are handling for Messrs. J. D. Walker in Lancashire, Cheshire and Ireland.

An extremely interesting film was shown us last week by Mr. D. H. F. Meacock, editor of the *London and North-Western Railway Gazette*, showing the presentation of colours to the Foreign Legion at Wembley, by Miss Grasemann, whose brother is assistant manager to Mr. Guy Calthrop, the new general manager of the London and North-Western Railway Company. The Foreign Legion, which is encamped in the athletic ground belonging to the London and North-Western Railway Company at Wembley, is composed of fifteen different nationalities forming the 1st Battalion Je Merché Tirailleurs, who have banded together with the unanimous desire to be allowed to wage war against the Kaiser. The film shows the ceremony of presentation and various evolutions which show the men to present a smart and warlike appearance.

At Lake Hopatcong recently, Miriam Nesbitt, the leading lady of the Edison Company, was given a royal reception by many of the natives and vacationists. Upon arrival at the lake Miss Nesbitt reluctantly accepted an invitation to attend a dance. Not anticipating any celebration or demonstration, she was stunned with surprise when her many screen admirers collected in the gaily-decorated ball-room and showered her with congratulations for the delightful characterisations she had displayed in the Edison films.

Profits to Aid Belgians.

Exhibitors who are desirous of helping a good cause and incidentally securing a capital short topical film, could not do better than call upon the American Company, Limited, at their Wardour Street showrooms. There is on view daily a 300 ft. length of first-rate quality, entitled "Thanksgiving Day in Belgian Waters," the entire profits of which are to be devoted to the Belgian Relief Fund. The views, which are very interesting throughout, were secured by H. M. Lomas, F.R.G.S., the author of "Picture Play Photography," and depict a ceremony which dates from some 1,800 years ago, a huge procession through Ostend being the main feature of a great day in the life of the popular watering place.

An unusually interesting Trade show is to be given at the Palace Theatre, Shaftesbury Avenue, W., this (Thursday) afternoon, by the Eclair Film Company, Limited, who will then present for the first time, a new and remarkable picture play, entitled "Wake Up!—A Dream of To-morrow," by Mr. Laurence Cowen, the author of that successful melodrama, "The World, the Flesh, and the Devil," and other popular works.

As its title suggests, "Wake Up!" is a patriotic work, and it is anticipated that its exhibition will prove of very material assistance to the great cause of recruiting—a view which is shared, we are informed by the authorities of the War Office, who have shown great interest in the film, and have actually assisted in its production. We are told, moreover, that the producers have had the advantage of the co-operation of General Sir Robert Baden-Powell and the Council of the Boy Scouts' Association, who heartily endorse the objects aimed at by the play.

It is very pleasant to think that the cinematograph continues to prove itself so powerful an instrument in the furtherance of noble causes, and so readily adaptable to the demands of any situation. Although we have already had numerous fine patriotic films, "Wake Up!" from what we have heard, should prove to be one of the most striking and successful of them all.

This afternoon's entertainment at the Palace promises to be a notable and impressive performance, and, for ourselves, we are looking forward to attending it with the greatest interest.

We regret that through an unfortunate loss of "copy" certain items of news were unavoidably omitted from last week's issue. Among the more important were the preliminary announcement of the Eclair Company's Trade show at the Palace to-day (Thursday), and the eighth instalment of our Roll of Honour. With regard to the latter, we shall hope, if space permits, to reprint the whole list in our next issue.

Always a singularly enterprising firm, the Essanay Company have lately been working upon numerous productions of particular interest and importance, as has been apparent to all who have visited their showrooms recently.

In the past, the Essanay Company have been responsible for many famous film series, such as the Broncho Billy stories and the Snakeville comics, all of which have made for themselves well-deserved reputations. One of the latest of these series, associated with a particular character, is to be found in the delightfully original and amusing little plays of which that strange and irresistible female, "Sweedie," is the central figure. "Sweedie," of

course, is the creation of Mr. Wallace Beery, an actor, whose novel and individual art is rapidly making him famous among film humorists.

On the more serious side of their work, the Essanay Company are now regularly making single reel films based upon stories by some of the greatest modern magazine writers, and Mr. Spoor tells us that they are also purchasing British magazine stories through literary agents in England—facts which clearly demonstrate the attention this firm is paying to the essential, but too often neglected, point of plots. In addition to this, they have in hand a number of important three and four reel productions of exceptional strength, comprising stories by well-known novel writers and dramatists.

Finally, we were especially pleased to hear that excellent business is being done with the remarkable "Fables in Slang" pictures—a series of brilliantly clever films for which we, personally, have a particular admiration.

Messrs. Bishop, Pessers and Co., Limited, inform us that their Japanese love tragedy, "Sacrificial Fires," has been booked by nearly every exhibitor who has seen it. The production, which is, of course, the work of the Balboa Company, was reviewed in our last issue.

Mr. R. H. Brenchley, who was connected with the Broadstairs Cinema since its opening, was attached to the Chatham Naval Reserve, and was one of the first to answer the country's call. He was serving as a blacksmith on H.M.S. *Cressy* at the time of the disaster. It is feared that he has lost his life, as up to the present no news has been heard as to his fate.

Those who seek to instil into their entertainments the all-important element of wide variety, would do well to remember the Hepworth Company's wonderful Vivaphone singing pictures, which constitute an item suitable for any programme, as delightful as it is unique. As Messrs. Hepworth rightly point out, the Vivaphone is no longer an experiment. It is a proved and acknowledged success, which

has been giving pleasure to audiences all over the world for years. It may be mentioned, by the way, that the Vivaphone can be secured as a permanent attraction in particularly favourable terms.

We hear that Mr. A. T. Stainsby of L. & Y. Films, Limited, did record business during his short visit to Liverpool last week, which, however, was only to be expected having regard to the excellent films he has to offer. A splendid Trade show of "Life's Cross Roads" and "The Pirates' Island," was held at the Electric Palace, London Road, and the business resulting from this was of a highly satisfactory nature. We are asked to mention that inquiries for L. & Y. Films for Lancashire, Cheshire, Ireland and the Isle of Man, can be addressed to Messrs. Monkhouse and Denison, 146, Dale Street, Liverpool.

We hear that H.M. Consul at Malaga (Mr. H. M. Villiers, M.V.O.) reports a shortage of films in that city, and that a local agent is seeking to represent a British firm who can supply the desired class of films. Manufacturers in the kingdom may obtain the name and address of the inquirer on application to the Commercial Intelligence Branch, Board of Trade, 73, Basinghall Street, E.C. All further communications regarding the inquiry must be addressed direct to the British Consulate, Malaga, Spain.

At a recent meeting of the Ohio branch of the Motion Picture Exhibitors' League of America, it was resolved that "The M.P.E.L., of Ohio, is unalterably opposed to endorsing and designating any particular paper or publication for its official organ, unless, however, it should be one organised and maintained exclusively by the League," and further that "we express our sincere appreciation to all the moving picture publications for their loyal and enthusiastic support that they have heretofore extended to our League, and for the great good they have accomplished for the best interests of our business; and that we encourage and desire to co-operate with them in their very worthy efforts."

Messrs. Davison's Film Sales Agency inform us in connection with the film, "A Study in Scarlet," a special review of which appears elsewhere in this issue, that Mr. Samuelson, of the Royal Film Agency, Birmingham, guarantees to the purchasers of the United Kingdom rights, minimum bookings of £1,000 from his own customers, and this guarantee will be incorporated in the purchase contract.

The first dramatic open market release of the Neptune Film Company, "Her Only Son," will be made on November 23rd, the length being 1,130 ft. No. 2 of the "Bully Boy"

STOP PRESS NEWS.
CAPTURE OF
THE KAISER
AND
DEFEAT OF THE
CROWN PRINCE'S ARMY
 By Lieut. Pimple.

For full particulars of unique film and remarkable free posters apply now to PHOENIX FILM AGENCY, 6, Cecil Court, Charing Cross Road, London, W.C.

series, in which Mr. Lancelot Speed gives a fine satirical treatment of General French's "contemptible little army," will be released on November 9th, length 375 ft. The provincial exhibition dates are advertised elsewhere in this issue.

That unique series of films and slides, known as "The Photo-Drama of Creation," is again being shown in London with a gramophone—lecture as before, this time at the London Opera House. Religion by cinema film and gramophone—the production has, of course, a purely religious object—is essentially an American idea, but that it can prove effective has already been shown by Pastor Russell and the International Bible Students' Association, under whose auspices the exhibitions, which are quite gratuitous, are being given.

The Film, entitled "Love and Flames," appearing in this week's advertisement of the Trans-Atlantic Film Company, on page 248, is the one which the Reviewers saw under the title of "Through the Flames."

In connection with their series of topical war films, the Gaumont Company, Limited, are presenting a series of fine art portraits of notabilities connected with the war. The complete set, which will form an artistic and historic memento, is well mounted, and each picture suitably framed ready for a place in the vestibule. This excellent gift should, in addition to being a fine souvenir, form a valuable advertising aid to all exhibitors of the firm's popular releases.

It is with more than an ordinary degree of concern that we still remark in the daily Press, the irritating reiteration of that somewhat damaging word "fake," in reference to cinematograph films. There is no denying the fact that, once implanted in the minds of regular patrons, such an expression can do more than a little in the direction of militation against the interest and appeal of a film. Only last week we were seated in a popular London "Palace," and during the screening of some absolutely genuine "topical" films, heard the word audibly muttered by spectators seated behind. There are, unfortunately, a number of unthinking, it is true, and obstinate members of the public who are cynical in the extreme, their bias, unfortunately, being largely the outcome of personal ignorance, and it is those to whom the producers of "topicals" should particularly address themselves by the insertion of sufficiently impressive "sub-titles." It is, unfortunately, by no means sufficient that the particular film be labelled in the usual manner. The

addition of a line vouching for their accuracy would go far towards nipping in the bud such unbelief as we have mentioned. Our remarks have been, more or less, prompted by a recent discussion in the columns of a London "daily," and we were pleased to see a very spirited reply by Mr. Herbert G. Ponting, which should do much good in the direction we have indicated.

Among the special Trade reviews, readers are requested to note that the following features will be on view at the theatres and times mentioned below:—

"The Invasion of Belgium" (illustrated war lecture, by Mr. Kennedy Ellis), Express Film Service, Limited, sole agents. At Cambridge Circus Cinematograph Theatre, Thursday, October 15th, at 11.30 a.m.

"Wake Up!" by the Eclair Film Company, Limited, at the Palace Theatre, W., on Thursday, October 15th, at 3 p.m.

"The Lost Paradise" (Famous Players Film Company, Limited), and "The Virginians" (Jesse L. Lasky Feature Play Company), showing by J. D. Walker's World's Films, Limited, at Shaftesbury Pavilion, on Friday, October 16th, at 11 a.m.

"A Study in Scarlet" (Samuelson Film Manufacturing Company, Limited), showing by Davison's Film Sales Agency, at Shaftesbury Pavilion, Tuesday, October 20th, at 11 a.m.

"Wrath of the Gods," the Dominion Exclusives Company, at Shaftesbury Pavilion, Wednesday, October 21st, at 11 a.m.

"Home, Sweet Home" (additional special display), by The Exclusive Supply Company, at Shaftesbury Pavilion, on Wednesday, October 21st, at 12 noon.

"Every Woman Should Know—" (Ideal Film Renting Company, Limited), at Shaftesbury Pavilion, Friday, October 23rd, at 11.30 a.m.

"The Shepherd Lassie of Argyle" (Turner Films, Limited), and "Time, the Great Healer" (Hepworth), showing by the Hepworth Manufacturing Company, Limited, at the New Gallery Kinema, on Friday, October 23rd, at 11 a.m.

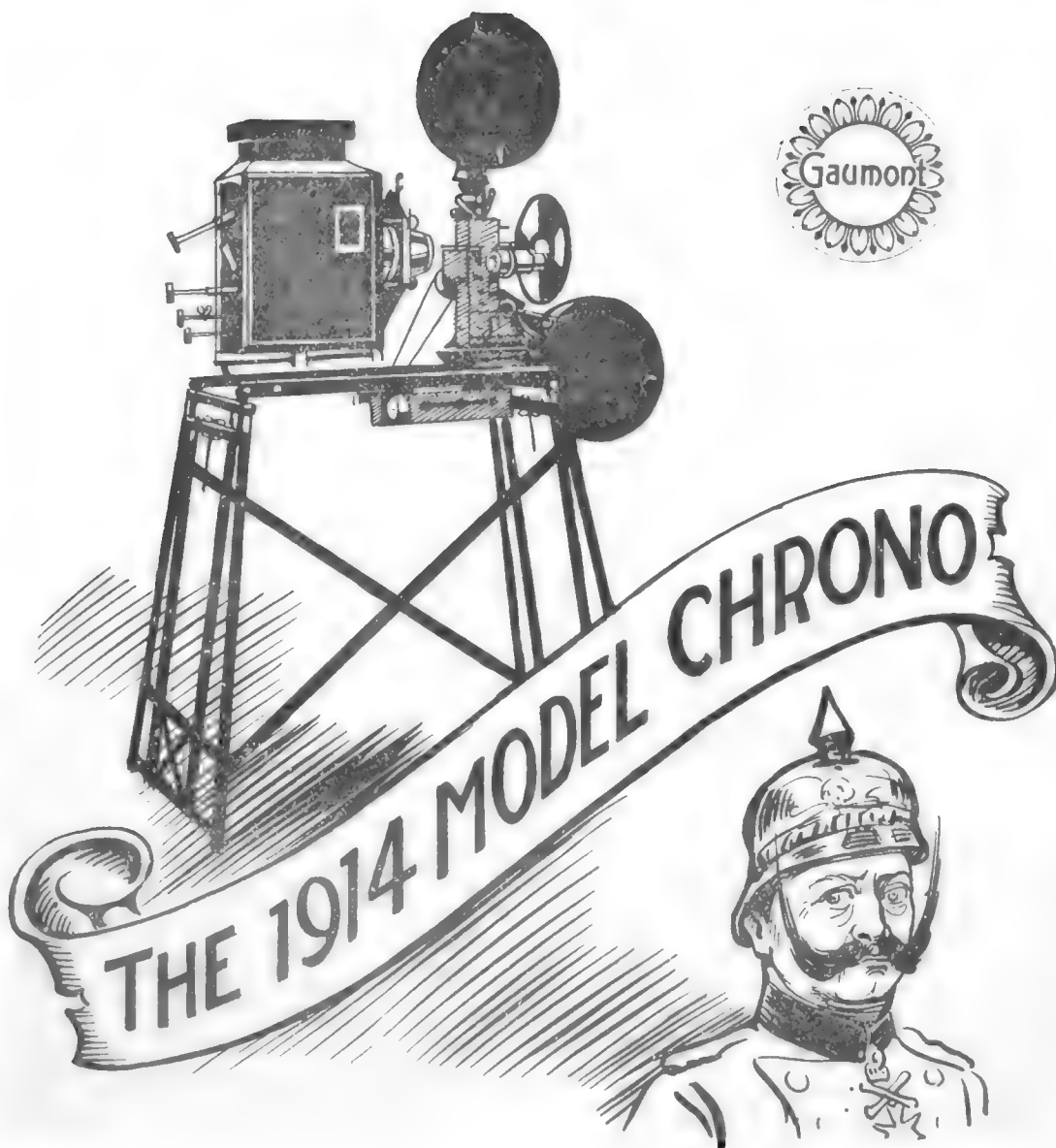
"Beautiful Jim" (shown by Renters, Limited), at Shaftesbury Pavilion, Tuesday, October 27th, at 11.15 a.m.

"The Stolen Masterpiece" and "In the Grip of Spies," showing by Pathé Frères Cinema, Limited, at Shaftesbury Pavilion, Wednesday, October 28th, at 11 a.m.

"Speaking Pictures," Mr. Eric Williams, at Shaftesbury Pavilion, Friday, October 30th, at 11.30 a.m.

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BRONCHO BILLY AND THE SHERIFF	Western Drama ...	994 ft.	Mon., Oct. 19
THE DARING YOUNG PERSON	Drama ...	984 ft.	Mon., Oct. 19
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SLIPPERY SLIM, DIPLOMAT	Snakeville Comedy	984 ft.	Thurs., Oct. 22.
A BOARDING HOUSE SCRAMBLE	Comedy ...	989 ft.	Thurs., Oct. 22.
SLIPPERY SLIM'S INHERITANCE	Snakeville Comedy	991 ft.	Mon., Oct. 26.
A CLASH OF VIRTUES	Drama ...	994 ft.	Mon., Oct. 26.
MONEY TALKS	Comedy ...	994 ft.	Mon., Oct. 26.
THE SEVENTH PRELUDE	Drama ...	1978 ft.	Thurs., Oct. 29.
THE FABLE OF THE HIGHER EDUCATION. ...	Fable in Slang ...	1019 ft.	Thurs., Oct. 29.
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SWEEDIE AND THE LORD	Sweedie Comedy ...	1054 ft.	Mon., Nov. 2.
IN AND OUT	Comic ...	1000 ft.	Mon., Nov. 2.
A LETTER FROM HOME	Drama ...	1984 ft.	Thurs., Nov. 5.
SLIPPERY SLIM'S DILEMMA	Snakeville Comedy	1016 ft.	Thurs., Nov. 5.
THE COMING CHAMPION WHO WAS DELAYED	Fable in Slang ...	1012 ft.	Thurs., Nov. 5.
HER TRIP TO NEW YORK	Drama ...	1031 ft.	Mon., Nov. 9.
MRS. BILLINGTON'S FIRST CASE	Comedy Drama ...	994 ft.	Mon., Nov. 9.
BRONCHO BILLY'S FATAL JOKE	Western Drama ...	1008 ft.	Mon., Nov. 9.
THE MOTOR BUCCANEERS	Melodrama ...	2030 ft.	Thurs., Nov. 12.
THE BUSY BOY AND THE DROPPERS-IN ...	Fable in Slang ...	1008 ft.	Thurs., Nov. 12.
SNAKEVILLE'S HOME GUARD	Snakeville Comedy	995 ft.	Thurs., Nov. 12.
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AT THE FOOT OF THE HILL	Drama ...	990 ft.	Mon., Nov. 16.
TOPSY TURVY SWEEDIE	Sweedie Comic ...	994 ft.	Mon., Nov. 16.
HIS STOLEN FORTUNE	Comedy Drama ...	1984 ft.	Thurs., Nov. 19.
FABLE OF NAPOLEON AND THE BUMPS ...	Fable in Slang ...	996 ft.	Thurs., Nov. 19.
SNAKEVILLE'S NEW WAITRESS	Snakeville Comedy	981 ft.	Thurs., Nov. 19.
BRONCHO BILLY WINS OUT	Western Drama ...	994 ft.	Mon., Nov. 23.
STOPPING THE LIMITED	Drama ...	1019 ft.	Mon., Nov. 23.
SWEEDIE THE SWAITER	Sweedie Comic ...	994 ft.	Mon., Nov. 23.
A GENTLEMAN OF LEISURE	Melodrama ...	1980 ft.	Thurs., Nov. 26.
SLIPPERY SLIM AND HIS TOMBSTONE ...	Snakeville Comedy	1033 ft.	Thurs., Nov. 26.
FABLE OF THE MANOEUVRES OF JOEL ...	Fable in Slang ...	1068 ft.	Thurs., Nov. 26.
BRONCHO BILLY'S INDIAN ROMANCE ...	Western Drama ...	1000 ft.	Mon., Nov. 30.
TWO MEN WHO WAITED	Drama ...	996 ft.	Mon., Nov. 30.
SWEEDIE AND THE DOUBLE EXPOSURE ...	Sweedie Comic ...	996 ft.	Mon., Nov. 30.
THE MASKED WRESTLER	Drama ...	2020 ft.	Thurs., Dec. 3.
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THE DIFFERENCE BETWEEN LEARNING AND LEARNING HOW	Fable in Slang ...	1062 ft.	Thurs., Dec. 10.
SLIPPERY SLIM AND THE FORTUNE TELLER	Snakeville Comedy	1000 ft.	Thurs., Dec. 10.

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"A STUDY IN SCARLET."

Samuelson Film Company's Picturesque Adaptation.

There may be those who, quite reasonably, maintain that as a novel, "A Study in Scarlet" is not one of Sir Arthur Conan Doyle's greatest works. Certainly, the author departs very considerably from the traditional detective methods



of Sherlock Holmes, and presents us with a vivid, if somewhat overdrawn, picture of Mormon life in the early fifties. The picturesque version of the great Mormon trek to the valley of Utah undoubtedly adds to the interest of the novel as such, while perhaps detracting slightly from its dramatic intensity. However that may be, there can be no doubt regarding the fascination of the film version as supplied by the Samuelson Film Company, which, for realism, interest, and photographic quality, will go far indeed toward placing this youthful producing house in the front rank of English manufacturers. Every advantage has been taken by the producer of the melodramatic episodes of "A Study in Scarlet," with the result that the film, without slavishly following the book, nevertheless gains very considerably from the skilful manner in which the story has been handled. The pages of brilliant, but somewhat wearisome, descriptive matter devoted to the manner in which the great detective fathoms the mystery surrounding the murder of the two Mormons has been commendably condensed in the film to a few brief, highly dramatic concluding scenes, while the story of Jefferson Hope's life comprises the majority of the six reels into which the picture is divided.

Very beautiful, indeed, are the opening scenes of the prologue, in which the long, winding trail of wagons, lumbering and jolting along, with their accompaniment of rolling hills, women, and

children, slowly cross the great arid desert whose glistening stretches of burning yellow sand, unrelieved by the smallest patch of grass or pool of water, sweep in interminable waves far beyond them. Equally picturesque is the escape of Ferrer, Lucy, and Hope to the mountains where far below them lies the peaceful valley.

The acting throughout is entirely satisfactory, and in some instances reveals marked talent. The Jefferson Hope of Mr. Fred Paul is a very excellent piece of work. The rôle demands vigorous treatment, and Mr. Paul makes of it a very clever character study. Miss Agnes Glynne is sweetly innocent and charming as Lucy, and very effective indeed is the scene wherein Hope, bending over Lucy's dead body, shrouded in white, swears the bitterest revenge upon the Mormons. The entire company work with a will, and are handled with skill and discretion.

"A Study in Scarlet" is certainly a production upon which we cordially congratulate the Samuelson Film Company, and also Messrs. Davison's Film Sales Agency, who



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PICTURES IN IRELAND.

By "PADDY."

CORK.

Business is quite maintaining its usual high standard down in Cork, and the various houses do not seem to have much to complain of in the way of attendances. At the Coliseum, the principal film was "England's Menace," by the London Film Company. This film broke records when shown in Dublin at the Grafton Picture House, and was quite as successful when screened by Mr. Tighe.—At the Assembly Rooms, Mr. McEwan secured rather an unique film for his patrons, namely, the Delli Durbar, showing King George reviewing the Indian troops, a great number of whom are now taking their place at the front. "The Fall of Louvain" was also distinctly "topical," and drew in the people. Other films were "Nick Winter and the Mysterious Bank," "From the Land of Shadows," "A Mexican Gambler" and an eye-opening film, "Victims of the Sweater." Altogether the well-varied programme supplied by Mr. McEwan last week would be very hard to beat for honest value.—"Looters of Liège" was the chief topical screened at the Imperial, in Georges' Street, and this film was backed up by numerous others of a high-class order, including the charming Fenning exclusive, "In the Fire-light." "The Mystery of the Old Mill" was another very appealing film.

DUBLIN.

Dropping into the Bohemian the other evening, I had a chat with Mr. Ernest J. F. Matthewson, who has been acting as manager for Mr. Sparling for the past three or four weeks. Mr. Matthewson comes to the Bohemian from the Panopticon, Belfast, where he acted as manager and secretary for Mr. Stewart for over three years. He has been in the show business for as long as ever he can remember—being in fact born in it. Some of his adventures would make most interesting reading, only space cannot admit of my quoting any. It is, perhaps, sufficient to say that Mr. Matthewson is brimful of new ideas—the great majority of which never worked in Dublin before—and keen on his work, and from what I can see there is not the least doubt that both Mr. Sparling and himself will make things hum a bit during the winter. Here's luck to them, anyway. The principal films last week were "The Defence of Alost" (Lubin), and "Anthony and Cleopatra," a fine exclusive from Ruffell's.

Mars," featuring Charles Hawtrey at the Masterpiece last week—and it might be worth while mentioning that this film was booked through the General Film Supply—and it proved a huge success. The orchestra rendered special music by arrangement with Mr. J. Clarke Barry, proprietor of the well-known Dublin dance band. A Keystone comic, "Cruel, Cruel Love," in which Chaplin appears, was hailed with delight by the audience. "The Scouts' Motto" was an especially good film, dealing with the Boy Scout movement. "The Ant" was an interesting subject. In the Essanay film, "The Countess," the audience were treated to a first release of the new series of stories as adapted from Munsey's Magazine.

At Mary Street, Mr. Bob O'Russ had "The Show Girl's Glove," "Pimple Beats Jack Johnson" and "The Countess."—At the Grafton Picture House the star film was "Two Little Britons, or Belgium's Menace," an exclusive by the London Film Company.—At the Sackville House, the Vitagraph film, "Miss Raffles," was excellent, and "The Express Messenger"—in two parts—also appealed to the audience.—Mr. Sullivan had a Domino exclusive on view at the Dorset Hall, namely, "The Wearing of the Green." This was supplemented by "Dangers of the Veldt," and "The Mystery of Room 643" (Essanay).

PROVINCIAL.

Passing through Navan the other evening, I called in to see Mr. Grogan, who now manages the popular hall in Academy Street. Topping the bill was a fine Gaumont drama, "The River's Secret," while "A Fight for Millions," in four parts, was very pleasing. The "Gaumont Graphic" was also on the programme, as well as an Essanay film, "Snakeville's Fire Brigade."

The theatres controlled by Messrs. Jas. T. Jameson and Sons are so numerous that it is almost impossible to keep in touch with them all, but this week I purpose touching on some of his provincial shows. In passing I might remark that the films screened by Messrs. Jameson are never old, but quite up-to-date, so that country patrons are quite sure that they are getting the best. At the Picture Palace, the Beach, Queenstown, the principal film recently was "Lily of the Valley," a powerful drama in three parts. An interesting film was "Through Paris on the Seine." "The Race with the Limited," an exciting film story was also on the bill.

Mr. McGarvey had "A Message from
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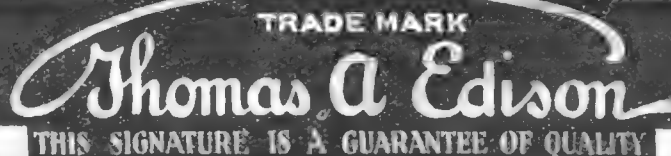
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ITEMS OF INTEREST.

MAILING HOUSES PLEASE NOTE.

Mr. P. J. Lennon would be obliged if all those who have been sending publicity matter to the Town Hall, Westgate, would refrain for a time as the building has been taken over by the military authorities.

CANTERBURY CHIMES.

Civilians and soldiers alike continue to wend their way in large numbers to the Cinema, St. George's, where the varied nature of the programmes is much enjoyed. "Dr. Satan" was followed with keen interest, and "The Great European War" especially met with a patriotic reception. Special war pictures also hold a prominent position.—Full audiences have been the rule at the Electric Theatre, St. Peter's. "England's Menace" proved an exceptional attraction: the immense audiences showed their extreme satisfaction with prolonged applause. "Won in the Clouds" and "Pimple Beats Jack Johnson" were also prominent items. The Sunday evening's entertainment at both houses supplies a want for the troops and Territorials, large numbers availing themselves of the needful recreation.

REMARKABLE RECORD AT LEEDS.

Amongst picture theatres at which there is no particular insistence on the employment of ex-military men, the record of the Leeds Grand Assembly Rooms, one of the biggest of the New Century Company's halls, is a remarkable one. With the exception of the manager (Mr. Harry Hogton) and the two present operators, every man in the place in recent times is undergoing, or has been through, military service. Mr. Hogton's own brother, who was connected with the Palace Theatre, Huddersfield, joined the King's Royal Rifles, and has been at the front for some time. The first news of him was received on a postcard from France, saying that he was alive and well. Mr. Dick Phillis, who only quite recently was transferred from the operating box of the Leeds Assembly Rooms to that of the company's Lime Street Picture House, Liverpool, is in the Royal Garrison Artillery and at present at Gosport. Mr. J. Gale, an inside attendant at the Assembly Rooms, was a reservist, and has gone to the front with the Sherwood Foresters. Mr. Tom Rivers, the "effect" man, has joined the Leeds Territorials for service. Mr. J. W. Brown, one of the firemen, has returned to the police force, in which he had been a warrant officer, to replace a man who has gone to the war. The members of the staff who are left include seven veterans: Messrs. Thos. Scriviner, the doorman, who was in the 21st Lancers with Kitchener at Khartoum and Omdurman; Frank S. Graham, another of the famous 21st; Joseph H. Spibey, who saw service in the Egyptian campaign with the Scots Guards; Matthew Townsend, late of the 14th Hussars; C. D. N. Bowler, who was a sergeant-major in the Royal Artillery, and served ten years in Egypt; Robert Savine, who served eleven years in the 14th Foot, afterwards the West Yorkshire Regiment; and Mr. John Johnson. The three last-named tried to return to the colours for the present war, but have not been successful. A truly remarkable record for any single establishment of its kind.

MAYOR'S THANKS TO MANAGER.

Mr. J. Austin, lessee and manager of the Picture House, Bridlington, recently gave a special performance in aid of the Prince of Wales' National Relief Fund, the house being filled and an exceptionally good programme presented, the pictures including the latest topical films. After parading the town, the Bridlington Excelsior Prize Band gave selections in the theatre. During the evening Mr. Austin was heartily thanked by the Mayor, and in reply Mr. Austin said he had been only too pleased to fall in with the suggestion of the Exhibitors' Association that a performance should be devoted to the fund. On October 1st the following advertisement appeared in the local Press: "The Mayoress and the Ladies' Committee desire to thank Mr. Austin for the cheque for £24 1s. 7d., the proceeds of the cinematograph exhibition on September 25th. This sum has been forwarded to the Mayor's Local Relief Fund."

SUNDAY OPENING TABOOED.

At a meeting of the Leeds Watch Committee, on Friday last, Mr. Arthur Cunningham, Chairman of the Yorkshire District branch of the Exhibitors' Association, appeared on behalf of the local picture theatres to apply for permission to open seven days a week. Mr. E. E. Lawson (chairman of the Watch Committee) presided.

Mr. Cunningham drew attention to a public speech by Mr. Lawson himself, in which that gentleman had spoken in praise of the picture houses, and added that he was sure the picture theatres had done more good than had some legislation. Mr. Cunningham suggested that the Sunday street parading problem would be largely solved by the opening of the theatres, and called attention to the testimony of police authorities at Leeds, Manchester, Birmingham, Preston, Glasgow, Edinburgh, Bristol, Dundee, Belfast, Newcastle, Bradford, Durham, Cardiff, Glastonbury, Reading, Warrington, Lincoln and Norwich, as to the improvement in the streets and the reduction of drinking since the opening of picture theatres. In London the effect was also seen on Sundays. Many leading clergy and other ministers had recognised the value of Sunday opening of picture theatres and had boldly expressed their opinions in favour of the extension of the practice. In Leeds one prominent religious body had given proof of its belief in the Sunday show by adopting it themselves, thereby attracting a large portion of the idle promenaders of Briggate. In the present crisis many police officers had been called up for Army service, and it would be a great relief to those still on duty if the often distasteful work of supervising the Sunday night crowds could be avoided. The picture proprietors had no wish to enter into possible competition with the churches—they proposed to open at 8 o'clock and close before 10, and the programmes would be of a suitable nature. It was also proposed, if the permission to open were granted, to devote 10 per cent. of the takings to any charitable object that the Lord Mayor or the Watch Committee might nominate. He urged this point particularly at such a time as the present when money was badly needed for philanthropic work of all kinds. He asked the committee to give the proposal a trial for twelve months.

The Watch Committee considered the arguments very carefully, but eventually decided not to grant the permission asked for.

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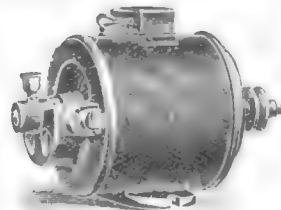
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DERBY FIRE ALARM.

Shortly before 11 o'clock on Tuesday morning last the Derby Borough Fire Brigade received a call to an outbreak of fire at the Cosy Picture House. The fire broke out in the repairing room, caused by some films catching fire. Fortunately, a youth was on the premises at the time, and he succeeded in putting out the flames with some buckets of water. When the Fire Brigade arrived, in charge of the Chief Constable, all danger was over and there was very little for them to do.

ANOTHER LANCS. ADDITION.

The district of Bury, Lancs., received another addition to its list of cinematograph houses this week in the Elton Picture Palace, Bury Bridge. The new hall is cosily furnished and is seated for 900, the majority of the seats being comfortably upholstered or of the "tip-up" variety. The interior is decorated in a scheme of white, blue and terra-cotta, has reliefs in fibrous plaster enriching the general effect. Mr. A. E. Millward is the proprietor, and every care has been taken to provide an up-to-date equipment, with first-class films, for the latest acquisition to Bury and its neighbourhood.

MORE FROM SCOTLAND.

The benefits for the relief funds are not yet exhausted in Scotland, and the following results have been intimated during the past week:—

	£	s.	d.
Amount previously acknowledged ...	1,600	11	2
Coatbridge Cinema, per Mr. Dickenson	50	0	0
Cinema de Luxe, Lochgelly, per Mr. Timmons	36	0	0
B.B. Pictures, Coatbridge	7	0	0
Palaceum, Shettleston, per Mr. G. U. Scott	24	0	0
	£1,717	11	2

EAST ANGLIAN NOTES.

If there is one cinema in Norwich that suffers little from any season and keeps its attendance nearly the same all the year round it is the Empire. Mr. George Allen has shown some fine pictures, including "The Price of Honour" and "Pimple in Society."—The Norwich Electric has done good business with the fine Barker production, "Your Country Needs You." It will not be surprising if this picture will bring many recruits to the Army.—The popular manager of the Haymarket Picture House, J. McCormic, is showing programmes in which there are a good sprinkling of pictures connected with the great European struggle. His features of late were "The Child of Love" and the last two parts of the British Army film. To help recruiting tickets are being supplied at reduced prices for the use of persons likely to join H.M. Forces.—Receipts are being doubled at the Prince of Wales Palace, thanks to the efforts of Mr. G. F. Howes. The latest and best are always to be seen in the most comfortable surroundings. Recent attractions include "Chained to the Enemy" and "The Missing Clue."—The best at other Norwich theatres are:—At the Cinema, "Her Big Scoop" and "Her Husband"; at the Theatre de Luxe, "The Other Man" and "The Tragedy of Basil Grieve."—Fine efforts in trying circumstances are being made at the Felixstowe Picture Playhouse. The high-grade programmes with which the theatre started in the summer are being maintained. Two winners this week were "Shot-Gun Jones" and "She Stoops to Conquer."

SUNDAY OPENING AT CROYDON.

The Croydon Council have removed the restriction with regard to Sunday opening, and accordingly licences have been renewed on the usual terms. With regard to the Standard Picture Playhouse, the Council offered to renew the licence on the usual terms, namely six days. This offer was promptly refused by Mr. Brooks.

AN OPERATOR'S EXPERIENCES.

Many members of the Trade in Yorkshire will be glad to learn that Mr. Max Weertz, operator at the Early Empire, near Skipton, has been released and allowed to return to the district, after having been arrested as a German subject and placed in confinement. Mr. Weertz, who is very popular in the neighbourhood, was married to an English lady, and immediately on the outbreak of hostilities applied for papers of naturalisation, but owing to official delay, and after having been once arrested and released, he was rearrested. There is every hope, however, that his second release is the *finale* to a truly unpleasant experience.

PRESENTATION AND A COINCIDENCE.

On the recent occasion of his birthday, which also happened to be the closing day of the holiday season, Mr. H. R. V. Addenbrooke, the manager of the Tower, Morecambe was the recipient of a presentation from the members of his staff. Mr. W. Hardcastle, managing director of the company which controls this magnificent house, was present. The presentation took the form of a solid silver inkstand, and was made by Mr. Benson, who expressed the esteem and goodwill which was felt by the staff for Mr. Addenbrooke, who, since coming to the Tower, had merged geniality and good fellowship with firmness and discipline, and had thus engendered a spirit of keen loyalty amongst the staff. They all wished him many happy returns of the day, and hoped he would long be associated with them. Mr. Addenbrooke, in replying, said the gift had come as a complete surprise, and expressed the keen pleasure with which he learned and appreciated the loyalty of his staff.

CHANNEL ISLANDS TOPICS.

Mr. Albany Ward, through his local manager (Mr. J. Hindle), has provided large audiences attending St. Julian's Theatre, Guernsey, with excellent films of an up-to-date character. These have included the Warwick series of war scenes, "His Last Call," "The Charge of the Light Brigade," "Wireless from the War" (clever lightning sketches), and "For the Wearing of the Green." There is not a programme without a Keystone. For all these and others there has been unstinted appreciation.

At the Rectory Hall Mr. Nisbet has screened "The Brass Bowl," "The Convict's Son," "Through the Sluice Gates," and other dramas. "The Gaumont Graphic" and "Eclair Journal" series are continued.

At the People's Picture Palace Mr. Bartlett has screened "All for His Sake," "His Sense of Duty," and "Power of the Air" in the dramatic line. The "Morocco Leather Industry" has supplied something of interest, while the comics have been good, and "Pathé's Gazette" has provided the latest war news. "Beauty and the Barge" and "In the Hands of London Crooks" have been on view at the Opera House, Jersey; whilst at the Alhambra, Jersey, "The Old Fire Horse" was a feature, and for this week was promised "The German Occupation of Louvain." At West's Picture Play House, Jersey, "O.H.M.S." and the Keystone "Cruel, Cruel Love" proved that the management know how to cater for a popular programme.

'Flying A' and "Beauty" Films.



THE ONLY WAY

("Beauty" Film)

Release Date December 3rd.
Approx. Length 993 ft.

Posters—QUAD-CROWN.



THE COCOON AND THE BUTTERFLY

("Flying A" Feature)

Release Date
Dec. 7th.

App. Length
1,980 ft.



Posters—
Quad-Crown,
Six-Sheet,
and
Twelve-Sheet.



THE WRONG BIRDS

("Flying A" Film)

Release Date December 3rd.
Approx. Length 997 ft.

Posters—QUAD-CROWN and SIX-SHEET.



SPECIAL NOTICE.

The "Flying A" feature, "The Aftermath," released Nov. 16th, 1,946 ft., has been entitled "The Burden of Duty."

The American Company, (London), Ltd.,



Telephone—Regent 4581.

Sole Agents for the American Film Manufacturing Company, Chicago.

193, Wardour Street, London, W.

Telegraphic Address—"Amicolo. Ox. London."



ANOTHER "CLARENDON" SPECIAL.

With the release of "The Family Solicitor" the Clarendon Film Company have now in their exclusive hire service three new exclusives by the Marchioness Townshend. Among many places where "The Family Solicitor" is on show this week are the following:—The Blue Halls, King Street, Hammer-smith; Broadway Cinema, The Broadway, Ealing, W.; Rink Cinema, Finsbury Park; Red Halls, Walham Green; Rink Cinema, Clapton; Maida Vale Picture Palace, Maida Vale; the Coliseum, Spital Hill, Sheffield; Parliament Picture Palace, Nottingham; La Scala, Murraygate, Dundee; the Picture House, Thornton Road, Bradford; the Harehills Picture House, Roundhay Road, Leeds; Canadian Rink Cinema, Tottenham, N.; the Picture Playhouse, Wolverhampton. A most comprehensive list, which augurs well for the future success of the releases.

SPECIAL BALBOA EXCLUSIVES.

Messrs. Bishop, Pessers and Co., Ltd., are releasing two good and useful Balboa exclusives early in November, entitled "Gypsy Love" and "The Rat." Both subjects are stories of strong heart interest. "Gypsy Love" shows the portrayal of lofty ideals and touching self-sacrifice, while "The Rat" is a story of the "underworld," and forms a spectacle abounding in the unusual. The films are, so we are told, fully up to the high standard associated with the work of this company. Messrs. Bishop, Pessers and Co. are also having some very charming photographs prepared of Miss Jackie Saunders, the versatile and fascinating leading lady of the Balboa Company. When ready these photographs will be distributed free to the company's regular customers. Miss Saunders, by the way, is rapidly becoming famous in America, and an extensive tour, taking in all the important cities in the States, has been arranged for her.

TOPICALS OF IMPORTANCE.

Amongst some of the best war films on the market at the present moment are those of Kineto, Limited, which give a splendid idea, individually, of the Allied forces taking part in the gigantic conflict. One film in particular which should arouse much interest, is a view of the Overseas' Forces, whose loyalty to Great Britain at a time like this is causing much comment abroad. A fine view of the Famous Camel Corps is given here, a picture which should be seen to be appreciated. Another picture which will also interest everyone is "Travels in Belgium," giving good views of Antwerp, Brussels, Namur, Dinant, and other places which have suffered through the war. Coinciding with this we get "With the Belgian Army," which shows the brave little army which has practically saved Europe from disaster. "Ready, Aye Ready," another beautiful film, contains some commanding naval views, every phase of action being displayed, from the clearing of the decks for action to the bursting of large shells in the water. Another film, "The German Army and Navy," is one which should be seen by everyone. The immensity of their army in comparison to that of ours cannot fail to attract admiration for the courage of our soldiers who are so outnumbered by the enemy. There are also scenes of pageantry here which will never be seen again *en masse*. After seeing all the Powers now fighting, we come to those who have, so far, not been drawn into the conflict. Here we see armies and navies of neutral powers, whom the enemy have tried their hardest to get on their side, but who are gradually realising the truth and justice of our cause. Messrs. Kineto, Ltd., have this last week issued more important war films, which will, without doubt, be greatly appreciated by the general public.

TRADE SHOW AT DUBLIN.

Messrs. Films, Limited, of Liverpool, Belfast and Dublin, held a well-attended Trade show on September 23rd of the Famous Players' production, "The Sign of the Cross," which is, as is well known, controlled by Messrs. J. D. Walker's World's Films, Limited. The Phoenix Picture Palace was kindly lent by the directors for the show, and the special music that goes with the film was well rendered by an excellent orchestra. Mr. J. Y. Moore (manager for Ireland), and Mr. Art Malone (Dublin District manager) were present to answer inquiries, and as a result of the show, bookings are now being taken up for this great 4,000 ft. exclusive in Dublin, while the Belfast office has also done good business with the film.

YORKSHIRE SHOWMEN AND WAR RELIEF.

The picture showmen of the county of broad acres continue to come forward readily with aid in the various relief movements in connection with the war distress. At many of the Leeds picture houses has periodically appeared a notice urging members of the public to take up miniature rifle shooting at the local ranges. The proprietors of the Picture Palace, Tong Street, Bradford, have offered £15 worth of tickets to the Bradford Traders' War Relief Fund. Messrs. Atkinson and Roberts, of the Kozey Picture Hall, Baildon, gave two special shows last week in aid of the Prince of Wales' National Fund. The programmes included special musical items and the latest pictures. Mr. Thos. Lord, proprietor and manager of the Town Hall Pictures, Brighouse, gave, in conjunction with the Brighouse Glee and Madrigal Society, a special show of pictures, with musical items rendered by the vocalists, in aid of the War Distress Fund. Mr. Lord has given 500 tickets to the fund. At Ripon, the Campbell Cinematograph Company gave a big benefit show at the Electric Theatre in aid of the Belgian Relief Fund, the whole of the proceeds, without any deduction, being handed over. In this affair everybody concerned gave free services, including the foregoing of the rent by the landlords, the free printing of the advertising by a local newspaper, the services of the staff, and the provision of films by the M.P. Sales Agency. The theatre was crowded to the doors, and a useful collection was made amongst the crowd outside who could not get in. The proceedings closed with the singing of the National Anthem by the audience. Over £30 was taken. At the Gem Picture Palace, Skipton, Mr. M. H. Morris, the proprietor and manager, arranged a first-class show of pictures, with a few local artistes, in aid of the local Distress Fund. The hall was filled with an enthusiastic audience, and was tastefully decorated. A specially augmented orchestra, under Mr. H. Haigh, and the Skipton Mission Band, helped in the musical part of the programme, and the whole of the artistes, staff and workers in the affair were afterwards entertained to supper by Mr. Morris at the Globe Coffee Tavern. The latest relief list published at Mexborough includes the Royal Electric Theatre, £7 3s. 6d. and staff of Mexborough Hippodrome, £1 4s. 6d. By invitation of the management a party of Belgian refugees who are quartered at Royds Hall, Huddersfield, last week visited the Hippodrome, where, also, were present a considerable number of British soldiers' wives and mothers. The refugees were conveyed from their house by a special tramcar and were given a rousing reception by a huge crowd. The picture "Our Overseas Army" was one of the chief items on the programme. Collections for the Belgian fund were taken. On Sunday night a sacred concert was held at the Olympia Picture House, Huddersfield, in aid of the War Fund, when a high-class programme was submitted, the chair being occupied by Councillor J. H. Platts.

CINES CELIO

—THE— Gentleman Crook.

EXCEPTIONALLY FINE DRAMA.

Released
November 30th.



Length
2,000 ft.

We have just received from Rome copies of

—A— MADMAN'S SECRET.

Released November 23rd.

Length 2,750 ft.

BOTH THESE ARE WINNERS.

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TELEGRAMS—"ROSSICINES, LONDON."

TELEPHONE—REGENT 4132.

FROM THE FRONT.

In our issue of the 1st of this month, under the above title, we were permitted to reproduce excerpts from letters received from an officer on active service, covering the periods between August 21st and September 16th. The characteristic style in which they were written not only established their own authenticity, but proved themselves among the most interesting documents yet to hand from the seat of war. To-day we gratefully acknowledge our indebtedness to the same source for the privilege of carrying the story still further, and we venture to think the extracts given below will provide more fascinating reading than those even already published.

September 23rd.

Yesterday all was very quiet for us, and I had a good night's rest. . . . To-day the weather is beautiful, but, Lord, what a thing war is! One sees beautiful places and lovely gardens all knocked to blazes, and houses full of beautiful furniture, belonging to French noblemen, all absolutely gutted! I saw a place the other day which would put Buckingham Palace in the shade hit by a shell, and then see what was left of it! Just nothing—except a heap of stones and some smouldering wood! My hat! it does make a mess of things.

September 26th.

Still keeping fit and going strong. We are having the very devil of a fight here; it has been going on now for some ten days, and it looks like going on for another week as far as I can see, but, as a matter of fact, my knowledge of the show really is *nil*. I expect you know far better than we do as to what is going on. Did you see French's report, in the *Times* of the 16th inst. I think it was? It was well worth reading. I was at Landrecies at the time of the scrap there, and it *was* hot during the time it lasted, and our men did very well. This is the first time I have dared mention names, but as it occurred so long ago, and has been mentioned in all the English papers, there can be no harm in doing so. You know I am jolly sorry for everybody in this show, as it is devilish hard, especially for the infantry, who are kept busy day and night. I believe all our letters are being held up in London for the Lord knows how long—it is such rot. Censorship can be overdone, and I am sure that it *is* being overdone in this case.

September 27th.

What do I think of the Germans? Up to the last few days they have all been very fine fellows: big, well-set-up men, who look like fighters to the backbone, but the prisoners now coming in are weak and not worth a d—. Their artillery are fine—but their infantry are useless. I was close to a heavy battery the other day, watching a battle in the valley, and their gunners found the position of our guns by aeroplane. The first shell dropped about 200 ft. away from our battery, the next closer, and then they put eight shells right into the guns. The Germans were using a big 120 lb. shell—it was fine shooting! They only killed one R.E. horse and smashed the limber of one gun, but the effect of the high explosive shell in soft ground is very local. One, the other day, burst within 10 yards of me, and smothered me and my horse with dirt—and that was all! Yes, their artillery is good. As for their infantry, our fellows have absolute contempt for them and their rifle fire. Eighty per cent. of our casualties are caused by shrapnel, and not by infantry fire at all. But our infantry fire is *dreadful*. Digitized by Google

knocked over like corn by it. As to the yarns about the brutality of the Germans, of course there are isolated cases, but speaking generally they are playing the game like men. For example, there is a large house which our people have turned into a hospital, close up, within half a mile of the trenches, and the Germans might easily have made a mistake and shelled it, without being very much to blame. Also, there is another one about three-quarters of a mile from a bridge which they want to blow up badly, which they might have hit by mistake. Well, they have not made a mistake! No, the Germans are playing the game well, I think. . . . I say, cut out French's despatches and keep them, because I cannot do it here, and I should like to see them all when the show is over. . . . My hospital supplies are all right, except that the vaseline got mixed up with the Jeye's fluid flask, and got the worst of it! . . . My poor old horse is getting bad on his legs. The old car-horse is very fit—one of the few left. The Union Jack is still safe. I say, send me some cigarettes sometimes—it is the very devil here, we cannot get any at all.

September 28th.

So you can guess more or less where I am? Of course, I cannot tell you the place, but from what you say you are not far out in your guess. We are pitted against von (? Branlon's) army as far as I can make out. Our trenches are only about 600 yards from the German trenches, and yesterday (Sunday), we could hear the Germans having Church Parade, bands going, etc.! It was really rather impressive. I say *hear*, for, of course, we could not see them, or we would have made a mess of their show for them, I expect. . . . I should think this battle which is going on now is about the biggest in modern history, is it not?

October 1st.

We have been sitting down here now for fourteen days about, resting and waiting to push on. I should not be surprised if we do not stay here for a month. . . . You talk of chicken, I don't care if I never see another. We have eaten every chicken for miles round. Of course, we are fed like fighting cocks, and so are the troops—they are all getting *fat*!

October 4th.

How far from St. Helena, to a little child at play? Nephew Bill looks like getting it in the neck badly, does he not? . . . I say, I have got rather a fine souvenir, *i.e.*, a helmet badge off a German's helmet, a Prussian eagle. I got it out of a farm close here. We put some German prisoners in there, and then the German shells set it on fire, and we had to run out the poor devils—

one left his badge behind. But I want to get one off an officer, they (the badge I mean) are fine, all made of silver. I must see if I can send it home. . . .

October 5th.

. . . . The blessed Germans are just starting to shell us again. I am getting fed up with the fat-heads; at one time they used to shoot well, but the last day or two they seem to suddenly get a panic, and let off every blessed gun they possess in every direction without rhyme or reason. Yesterday, they had a bad attack of panic, and for two hours they shelled a wood in the valley, close to our village. I may say there was nothing at all there. But that is quite by the way. Then they had another fit, and set about some road or other which nobody is on. They have been trying ever since this battle started to find our 60 lb. guns. About a week ago they found them, blazed like hell at them for an hour, wounded one R.E. horse—then we moved the guns about a quarter of a mile, and

they have not found them since. The other day our fellows put up some dummy guns in rather an exposed position. A German aeroplane saw them—and Black Maria put 240 coal-boxes at them in 24 hours. Black Maria is some very heavy guns the German's have, and the coal-boxes are the shell they fire. They did not hit them though! We have not seen any coal-boxes lately. I hope she has got the sack. By the way, 240 of the shells is equal to two train loads of ammunition. Right O', I will not bathe in any more of the rivers, most of them are too dirty, to start with, but at Soissons it was fine. . . . No, I did not see them smash up the Cathedral at Rheims. I was not there, although I believe it is not irreparable. I expect the reason they shelled it was they thought we had an observation put there for our artillery, and if that was the case they would do all they could to blow the place up, you bet. . . . Yes, I believe the Germans are getting rounded up on the flanks, and, consequently, they keep trying to push us out of it.

NEW ROKER THEATRE.

What is certainly one of the most pretentious cinema palaces specially built in Sunderland since the development of the "movies" craze is the Roker. With some pardonable *eclat* this fine hall was opened last week, and I am glad to say the inaugural complimentary speeches are being thoroughly endorsed and even amplified by all who have since made it their particular business to visit the new theatre. In last week's

at home, and many of the enthusiasts were noticed leaving their wives, sweethearts, and children at the Roker whilst they went to see the football match. Roker is Sunderland's famous seaside resort, and in the summer time is visited by tens of thousands every fine day, and the promoters of the new hall confidently expect many of these to drop into their house whilst waiting for trains, as well as, at the same time, gleaming the patronage of those who go to Roker



BIOSCOPE we gave a detailed description of the Roker, mentioning that the capital of the company was £10,000, which fact alone is worth noting, whilst behind the venture are a number of local men of position and influence, and with it Mr. Thomas H. Johnson, who, as managing director, may be depended on to make this house even a greater success than the "Villiers," the opportunities being larger. On Saturday afternoon last the Sunderland League team were

for their summer holidays. Surrounding the hall, too, is a very large population, and it only remains for normal times to come again to find that this has, by maintaining high-class programmes, become one of Sunderland's standard places of entertainment. Externally and internally it is an altogether attractive hall, and as the seating is most comfortable, we look forward to the Roker's future with much confidence. NEW YORK PUBLIC LIBRARY

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"THE BIOSCOPE" PARLIAMENT.

Readers are invited to express their Opinions upon any subject of General Interest.

Correspondence submitted for publication must be accompanied by the full name and address of the writer, not necessarily for publication, but as an evidence of good faith. Anonymous letters will be promptly consigned to the Waste Paper Basket. Publication of a letter must not be taken to imply that the views expressed are endorsed by the Editor.

"COMMENTS ON THE FILMS."

To the Editor of THE BIOSCOPE.

SIR,—I am absolutely in favour of frank honest criticisms by competent judges, and nothing would please me more than to see them appearing in all the Trade papers. If you are sincerely desirous of publishing such criticism week by week, then I congratulate you.

You may rest assured that I shall never protest against any honest criticism, however unfavourable it may be to me.—Yours, etc.,

CECIL M. HEPWORTH,

October 12th.

FILM TITLES.

To the Editor of THE BIOSCOPE.

SIR,—We should esteem it a favour if you would kindly call attention to the courtesy which has been extended to us by Mr. Scott, of the American Company, who has so kindly offered to change the title of the film, "Aftermath," which they had advertised for release on November 16th, as this title conflicted with our copyright production by the same name, of which we hold the world's rights.

We certainly think it would be to the benefit of the whole Trade if other manufacturers were to extend to each other the courtesy

which has been extended to us by Messrs. Jury and Scott; if those who were not legally entitled to use a copyright title withdrew as these gentlemen have so kindly done, in favour of those who, in the majority of cases have paid considerable sums of money for world's rights of famous productions.—Yours faithfully,

For and on behalf of Famous Players
Film Company, Limited.

S. M. BABER,

October 9th. Managing Director.

To the Editor of THE BIOSCOPE.

SIR,—Your own and other Trade papers have recently been emphasising that the present time is the British producers' opportunity, and urging them to seize it.

But the experience that was mine a day or two ago is enough to make me despair of seeing the demand coming their way. I can only hope that the feature I reviewed was an inglorious exception to their efforts at producing literary masterpieces for the cinema.

In the case to which I refer there are many sturdy Highlanders in the caste, but to the writer's amazement *the kilts were all on the wrong way round*. GOD HELP SCOTLAND!

Yours, etc.,

AULD REEKIE.

October 12th.

EXETER AND DISTRICT NOTES.

(FROM OUR OWN CORRESPONDENT.)

The three Sundays on which concerts and picture exhibitions were held at the various places of amusement in Exeter have now passed, and although the sum available for the Devon Patriotic Fund has not yet been definitely ascertained, there is no doubt this fund will be considerably augmented. These concerts and picture exhibitions have been much enjoyed by the public generally in Exeter, to say nothing of the troops, who to the number of several thousands have been billeted here. Of course, here and there one hears of residents complaining of these Sunday entertainments, but personally I saw nothing to which exception could be taken. They always commenced well after Divine service was over at the various places of worship in the city, and surely it is better for the troops, looking at it from their point of view alone, to have a place where they can pass a few hours on Sunday. The concert last Sunday was held at the Palladium, while the picture exhibition was at the City Palace. The special programme of star pictures at the latter place was kindly supplied by Messrs. Gaumont, and were both interesting and appropriate to the occasion. Included among them were "Joseph and His Brethren," "Heaven's Messenger," "The Rosary," "The Illumination,"

"Industries of Jamaica," "French Army Manœuvres" and "Special War Photos." The audiences at both places were large, and evidently enjoyed themselves.

Exmouthians generally visit the Public Hall at least twice a week, for here, in addition to variety turns, they can witness excellent moving picture records of the war and matters relating thereto. In addition there are always a number of films of dramatic interest, two of the principal this week being "The Black Chancellor" and "Lost in Mid-Ocean." Last Friday evening was "Belgium Night" at the Public Hall, the proceeds being in aid of the Belgian Relief Fund, which doubtless received a substantial donation as a result of the proprietors' generosity.

The Imperial, Newton Abbot, has been screening some excellent films lately, including "The Drawn Blind," "Muggins, V.C." and "Madame Coquette," while "In the Moon's Rays" and "From the Lion's Jaws" proved good magnets.—At the Newton Abbot Empire, where good films are a special feature, this week's stars include "His Second Chance" and "A Hero After All."



THE
"KEYSTONE
NIGHT"

is the ideal novelty programme, and has already made good in scores of halls throughout the Kingdom. ::

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CAUGHT IN A CABARET

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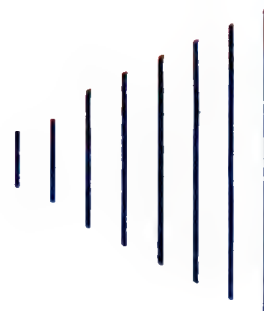
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"CALLED BACK," and "THE KING'S MINISTER."

On Tuesday last two important works from the studio of the London Film Company were shown at the Shaftesbury Pavilion, "Called Back," by the Fenning Film Service, and "The King's Messenger," by the Globe Film Company. The film trade cannot be said to have existed when Hugh Conway made a sensational success with his first novel, published during a holiday season more than thirty years ago, and gaining a popularity which for a time set a fashion in a certain type of sensational literature. Many theatre-goers will remember the book in its dramatic form, for it was a favourite drama for some considerable time, and at least one distinguished actor may count the picturesque figure of the Italian adventurer, Macari, amongst his notable successes.

The story, as adapted by Comyns Carr, provided an excellent melodrama, with some fine opportunities for histrionic art, and is even better suited to the cinematograph, for much depends on the sympathetic transference of thought which enables a blind man to visualise scenes which pass in the mind of the woman he loves, and the conventions which are accepted by picture playgoers enable these scenes to be re-enacted in a manner impossible on the stage itself. The film has been adapted and produced by Mr. George L. Tucker, and his work has certainly been done in an admirable manner. As far as our recollection serves, it follows the play in its main outline, though the scope of its setting is greatly amplified. Gilbert Vaughan is shown suffering from the loss of his eyesight, and his attempts to accustom himself to go about the streets without a guide lead him in a legitimate and plausible manner to the house where Dr. Ceneri, the Italian patriot, is conferring with his fellow-conspirators, Petroff and the villainous Macari. Ceneri's wards, Anthony March, and his sister, Pauline, have previously returned from the opera, the young man to demand a settlement of his affairs from Ceneri, who, having expended the fortune for the cause he has at heart, is in a state of desperation. Vaughan hears a violent altercation, the sound of a struggle, and a piercing scream. He bursts into the room as March is struck to the heart by Macari, and it is

only the fact of his blindness that saves him from a similar fate. He is drugged and conveyed away without realising the full extent of the scene at which he has been present. Some time later a successful operation gives him back his eyesight, and while travelling in Italy he first encounters Pauline March. He makes the acquaintance of Dr. Ceneri, and when later on he declares his passion for Pauline, the Doctor gives his consent to a hasty marriage, as he is anxious to return to Italy to follow out his political schemes. It is only after his marriage that Vaughan becomes aware that his wife's mind is unhinged. Macari discovers her informing Vaughan that he is Pauline's brother. It is during one of her periods of mental excitement that the scene in the deserted house, which provided the most effective situation in the book, takes place. Following Pauline into the house, which had been left as it was when Ceneri occupied it, with the music she had been playing on the fatal night still in its place, Pauline falls into a state of trance, and Vaughan, holding her wrist, sees re-enacted before his eyes the drama to which he had been the blind witness four years previously. On being taxed with the crime, Macari asserts that the victim was Pauline's lover, and that he killed him to avenge his sister's honour. Vaughan, learning that Ceneri has been sent to Siberia, journeys there to learn the truth, and Ceneri, worn out by his sufferings, relates the full story almost with his last breath, giving Vaughan a message of two words to deliver to his accomplice, Petroff, on his return. This leads up to an intensely dramatic scene, where Petroff tracks Macari to an old mill, and there in the dim light, after a terrific struggle, deals him the death of a traitor to the cause.

The construction of the film is admirable, the story being told in a clear and straightforward manner, and the situations being dramatically effective. Everything has been done to secure a picturesque setting, though the scenes abroad, both in Italy, when Vaughan first sees Pauline, and the scene in Siberia, seem cramped and artificial in comparison with those taken in the open air. The most dramatically effective and the one which shows keenest appreciation of the artistic possibilities of the camera is certainly the struggle in the dimly lighted mill, and the termination, where the victim's hat sails out of the shadows into the swift mill stream is an admirable dramatic touch.

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The acting is on a very high level. The character of Gilbert Vaughan, somewhat overshadowed in the stage version, assumes more correct proportions, partly, no doubt, because no part has been specially designed for some particular actor-manager, but chiefly because Mr. Henry Ainley has the faculty of infusing character and individuality into parts which in less experienced hands might prove colourless and ineffective. Mr. Ainley's performance is picturesque, while at the same time it is convincing and effective.

The part of Macari is tinged with a deeper melodramatic hue, but Mr. Charles Rock plays with a tact and restraint which renders it plausible and natural, without in the least detracting from its power and force.

A very admirable performance is contributed by Mr. George Bellamy, who, with an excellent make-up, plays Dr. Ceneri with consistent sincerity, and finishes up with a fine piece of strong emotional acting. Mr. A. Verman May gives valuable assistance in the strongest scene of the play. Miss Jane Gail has by far the most difficult task. It is not easy to convey the idea of harmless insanity where it is essential that the sympathies of the spectator should be retained, even when the artiste has the assistance of the author's words, and Miss Gail's dainty personality is seen to best advantage in the earlier and concluding scenes. It is certainly difficult to imagine how the sighs and moans of hysteria heard by a blind man are to be indicated in dumb show, but we cannot think that the close-up views of Pauline's head and shoulders solves the difficulty successfully.

The early Victorian dresses, worn with grace and distinction by the company, lend additional charm to the film, on which Mr. Tucker and the London Film Company may be heartily congratulated.

"The King's Minister," by Cecil Raleigh, is a melodramatic indictment of the German Secret Service, and if accepted as a true statement of the case, will confirm the opinion that that Government gets no adequate return for the large sum it is said to spend on its agents. We should judge, however, that Mr. Raleigh's German spies, like his English politicians and social leaders, are not actual studies from life, but from that world which supplies our national theatre with some of its most interesting and theatrically effective characters.

The Prime Minister, Lord Draconsmere, has a very charming daughter, who carries on a girlish flirtation with Carl Wagner, her German music master. Lord Draconsmere pays Muriel a surprise visit and finds out all about it, so Muriel is taken away from school, and Carl, not unnaturally, is dismissed from his post. Muriel soon forgets all about Carl, and falls in love with Lord Lincoln, but unfortunately she has written a few notes to Carl, and when Muriel

cuts him in the Park, in full view of a member of the German Secret Service, he is quite willing to listen to that gentleman's suggestion that he should threaten Muriel with exposure if she does not procure him a copy of an Arbitration Treaty drafted by her father. Muriel hardly behaves like the heroine of a drama, for she promptly refuses Carl's request and tells her father all about it. With less adroit handling the play might have ended here, but Lord Draconsmere intervenes, and if his line of conduct is not quite what one would expect from a Prime Minister, it restores the dramatic action of the play. He writes to a Mrs. St. Ozier, a society lady with debts and an acquaintance of Carl Wagner, and tells her that if she will get Muriel's letters from him he will relieve her financial embarrassment and invite her to dine with him alone at Braus's Restaurant. Mrs. St. Ozier carries out the Prime Minister's wishes with alacrity and ease, but when, after dinner, she is left alone in the restaurant with a pocket-book full of banknotes, Braus, the proprietor, who, though a German spy, is also in financial difficulties, strangles her with a serviette and steals the notes.

Reichen, the German Secret Service agent, has witnessed the deed through the keyhole, and demanding the notes and pocket-book, he calls on the Prime Minister and demands a copy of the Treaty, otherwise he will inform the police as to where the notebook was found. Nothing daunted, the Prime Minister telephones Scotland Yard, and handing Reicher over to his detectives, orders them to deport him before noon next day.

The piece is full of incident, which is dramatically effective, and would be more so if it were not somewhat loosely constructed, many of the characters apparently being introduced where required for certain incidents without having any intimate connection with the story.

The company is an excellent one, and the success of the piece is greatly due to the performances of individual members. Mr. Charles Rock has made such a study of Prime Ministers that he almost succeeds in averting attention from Lord Draconsmere's very unconventional behaviour. Mr. George Bellamy gives further proof of his versatility and power of characterisation as the German spy, and Mr. Langhorne Burton and Mr. Gerald Ames both look eminently capable of attracting the favourable regard of a Prime Minister's daughter, and no member of the audience can fail to envy these gentlemen their personal attractions in view of the perfectly fascinating little flirt so charmingly played by Miss Edna Flugrath.

Mr. Harold Shaw is responsible for the production, of which we cannot speak too highly. The piece is particularly suitable to the present moment, and cannot fail to be a great popular success.

WORLD OF FINANCE.

The following information has been specially compiled for **THE BIOSCOPE**, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

THE MOTOGRAPH FILM COMPANY.

Under the compulsory winding-up order recently made against this company, the assistant Official Receiver, Mr. E. C. Bliss, has now issued the usual summary of accounts and observations upon the affairs of the concern.

As mentioned in our issue of the 17th ult., the gross liabilities are £5,592 2s. 1d. The claims of unsecured creditors are returned in the statement of affairs at £2,241 10s. The company's assets, which originally cost upwards of £40,000, are now valued by Messrs. Bamberger and King at £3,015 2s. 4d., this representing the amount which, in their opinion, the said assets would realise at a forced sale. As regards contributories, the total deficiency is returned at £39,628 10s. 9d.

The winding-up order was made on June 23rd last. The Company was registered on June 2, 1913, to acquire the business carried on under the style of "The Francis-Clare and Bamberger Enterprises."

The nominal capital of the company is £50,000, divided into shares of £1 each, of which 37,052 had been allotted,—viz., 25,000 to the vendors, and 12,052 shares taken up by the public for cash. The company was promoted by Messrs. Bamberger, Clare, Llewelyn and Johnson, the owners of the business above referred to, who, after formation, became directors. Samuel T. Cohn, Jocelyn Brandon, Albert M. King and Henry Hart, have also been directors. Johnson resigned in November, 1913, and Hart in December of the same year. The company took over the business with the leasehold premises in Upper St. Martin's Lane, and stock-in-trade and other assets for £25,000, which was satisfied by allotment to vendors and their nominees of 25,000 shares as fully paid.

Bamberger stated that the business of the Francis-Clare and Bamberger Enterprises was started about six months prior to the registration of the company, and that he and Clare were joined about four months later by Llewelyn and Johnson, who agreed to finance the business. He also stated that the business of the firm was very profitable but did not produce accounts in support of the statement. No valuation of the stock of films taken over with the business appears to have been made.

On July 3rd, 1913, the directors issued a prospectus to the public, but very few of the 25,000 shares offered were applied for. Subscriptions for shares were subsequently obtained by means of circulars and through agents. In the circulars referred to it was mentioned that dividends at the rate of 10 per cent. per annum were to be paid. On January 22nd, 1914, the directors declared a dividend at the rate of 2½ per cent. for the quarter ending January 10th, payable upon March 10th, and circulars subsequently sent out described the company as a "profit-earning and dividend-paying concern." This dividend was paid to cash shareholders who held no more than 6,511 shares, but no dividend was paid to holders of vendor's shares. Bamberger states that the latter intended to apply their portion of the dividend in the purchase of further shares in the company, but that as no allotment was made to them, they have been returned in the statement of affairs as creditors.

On November 6, 1913, Cohn's wife advanced £3,000 to the company on the security of a debenture covering the whole of the assets. Subsequently disputes arose between the directors, which resulted in this debenture being paid off by means of money's provided by Bamberger's father, to whom a fresh debenture was issued on March 4, 1914. In May, Cohn, who had obtained judgment against the company for about £470, issued execution on the company's property, whereupon (on May 28th), the debenture holder appointed Bamberger as receiver and manager, and he has since carried on the business. According to an account provided by the directors, the result of trading for the period of less than one year was that the gross earnings amounted to £10,707 9s. 9d., the gross profit being shown at £9,115 7s. 4d., and the net profit £1,058 13s. 6d. The two latter amounts, however, were arrived at after taking in the stock of films and posters £30,866. As previously stated, a dividend had been declared. The amount actually distributed in dividend was, however, only £162 15s. 6d., the balance (£625), representing the dividend on vendors' shares, being withheld.

The claims of unsecured creditors, returned at £2,241 10s., are in respect of printing and advertising, photography, equipment of studio, goods supplied, etc., etc. The failure of the company is attributed by Bamberger and King to lack of working capital, also to disputes between the directors. Cohn, however, considers the failure to be due to bad management. As a result of the meetings, the Official Receiver remains the liquidator of the company.

CAN A LICENCE BE SURRENDERED?

JUDGMENT AT CROYDON.

The Croydon Borough Magistrates gave their decision in the case of Arthur Percival Brooks, of Overton's Yard, who was summoned for allowing the Standard Picture Playhouse, in Surrey Street, to be opened on Sunday, August 30th, contrary to the provisions of the Cinematograph Act.

The case was reported in our issue of September 17th, on page 1033, the result being, as mentioned, that one summons, that for exhibiting inflammable films, was dismissed upon the ground of insufficient evidence, while the first one, as above, was adjourned for a fortnight in order to decide as to whether the person to whom a licence was granted could surrender it when he wished to. Mr. Harris, for the defendant, submitted that that could be done, but Dr. Newnham (Town Clerk) said that so long as the theatre was used for the purpose, the conditions of the licence must be observed. The magistrates reserved their decision in order to consider the matter.

Councillor Hussey now gave judgment. He remarked that they had to consider a very important point of law. During the week the learned Clerk of the Court and the magistrates had given the matter careful consideration, and they had been to very great anxiety in their endeavour to come to a proper conclusion. The conclusion which they had come to was that there was not sufficient evidence to bring the defendant within the operations of the Cinematograph Act.

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At the New Gallery Kinema. 11 a.m.

**The Shepherd
Lassie of Argyle.**

Turner Films, Ltd.

**Time, the
Great Healer.**

—Hepworth.

Time, the Great Healer.---There is one scene in this play that by itself would put it at the head of any first run bill, the last scene at the stile. Alma Taylor is the woman of the play.

The Shepherd Lassie of Argyle was produced in the Scottish Highlands. Florence Turner—her name alone tells more than would a mile of explanation—**Florence Turner** is the “Mary” of this film.

FRIDAY, OCTOBER 23rd.

graph Act, and the summons would therefore be dismissed.

Mr. Harris's application for costs was dismissed on the ground that the prosecution was undertaken by the Corporation in the interests of the public welfare.

Mortgages and Charges.

BULWELL PICTURE AND VARIETY COMPANY, LIMITED.—Mortgage dated September 8, 1914, to secure £1,750 charged on two pieces of freehold land fronting Main Street and Liddell Street, Bulwell, and picture palace erected thereon. Holder: A. Cann, Parliament Street Corner, Nottingham.

PICTURELAND (MORPETH), LIMITED.—Mortgage dated August 26, 1914, securing £1,000, charged on certain premises in Market Place, Morpeth, Northumberland. Holders: E. L. Dodd, Catcleugh, Otterburn, Northumberland.

NEW TREDEGAR ELECTRIC THEATRES, LIMITED.—Particulars of £300 debentures, created April 15, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged. The company's undertaking and property, present and future, including uncalled capital. No trustees.

CITY SUBURBAN AND MIDLAND PICTUREDROME COMPANY, LIMITED.—A memorandum of satisfaction in full on September 14, 1914, of mortgage or charge, dated April 4, 1913, securing all monies then due or to become due, amounting in all to £1,490, has been filed.

A.U.M. PICTURE SONG AND STORY COMBINE, LIMITED.—Debenture dated September 10, 1914, to secure £2,000, charged on the company's undertaking and property, present and future, including uncalled capital. Holders: A. Tuttielt, Punch House Hotel, Tredegar; H. Broder, Commercial Street, Tredegar; W. Price, Church Street, Tredegar; and A. U. Morris, 455, Cowbridge Road, Cardiff.

BLYTH THEATRE COMPANY, LIMITED.—Particulars of £1,200 debentures, created August 20, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

APOLLO KINEMATIC THEATRE, SOUTHSEA, LIMITED.—A memorandum of satisfaction in full on September 15, 1914, of debenture dated October 28, 1912, securing £500, has been filed.

"G.M.B." HALLS SYNDICATE, LIMITED.—Charge on certain land forming part of Royston's Estate, in Beckenham Road, Penge, with premises thereon, known as the "King's Hall," dated September 9, 1914, to secure £350. Holders: Newington Electric Theatre, Limited, 134-138, Newington Butts, S.E.

C. AND M. ROUTLEDGE, LIMITED.—Issue on September 1, 1914, of £1,600 debentures, part of a series of which particulars have already been filed.

ELLESMERE PORT PICTURE PALACE, LIMITED.—A memorandum of satisfaction in full on September 11, 1914, of mortgage, dated November 12, 1913, securing all moneys then due or to become due to bankers. Mortgage on land and Queen's Picturedrome, Ellesmere Port, Ches., dated September 11, 1914, to secure £1,000. Holders: J. Gardner, J. C. Gardner, G. A. Mitcheson and Sarah N. Gardner. Also second mortgage of even date on same property, to secure £200. Holders: W. W. Scott, J. Scott and W. Green.

WARRENPOINT AMUSEMENTS, LIMITED.—Debenture dated September 9, 1914, securing the sum of £600,

charged on the company's undertaking and property.

BOLDON ELECTRIC PALACE, LIMITED.—Mortgage on land and premises, known as the Electric Picture Palace, West Boldon, Durham, dated September 2, 1914, to secure all moneys due or to become due from company to London City and Midland Bank, Limited.

CINEVARS, LIMITED.—A memorandum of satisfaction in full on September 11, 1914, of debentures, dated March 6, 1914, securing £5,000, has been filed.

AYLESBURY ELECTRIC THEATRE, LIMITED.—Mortgage dated September 14, 1914, securing all moneys for which the mortgages may become liable under a guarantee not exceeding £1,600, charged on land in rear of 30, Market Square, Aylesbury, with cinematograph theatre erected thereon. Holders: E. Townshead, 11, Poultry, E.C.; G. Osborn, Oakfield, Enfield, Middlesex; and J. H. Kingham, 32, Edwades Square, Kensington, W.

CITY SUBURBAN AND MIDLAND PICTUREDROME COMPANY, LIMITED.—Particulars of £1,500 debentures, created September 12, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of present issue being £1,300. Property charged: The company's undertaking and property, present and future. No trustees.

New Companies.

FIRBARRO (PARENT SYND.), LIMITED. (137,583.)—This company was registered on September 4th, with a capital of £99 in £1 shares, to carry on the business of lessees or proprietors of cinematograph exhibitors, shooting ranges or targets, in connection with cinematographs, etc. Private company. The number of directors is not to be less than two nor more than five. The first are J. Firth, W. Barraclough and W. F. W. Rhodes. Qualification 1 share. Registered office: 10, Huddersfield Road, Brighouse.

COLESHILL PUBLIC HALL COMPANY, LIMITED. (137,582.)—This company was registered on September 4th, with a capital of £1,500 in £1 shares, to erect buildings at Colehill, Warwick, for use as public halls, cinematograph and other theatres, etc. Private company. The number of directors is not to be less than two nor more than seven. The first are: G. E. Beavon, Watton House, Water Orton, Birmingham (chairman); J. Greenwood, High Street, Colehill, Birmingham; W. H. M. Barton, Coventry Road, Colehill, Birmingham; W. Upton, High Street, Colehill, Birmingham; and J. Stevenson. Registered office: High Street, Colehill, Warwickshire.

PATRIOTIC RECREATIONS, LIMITED. (137,595.)—This company was registered on September 5th, with a capital of £100 in £1 shares, to carry on the business of caterers for public entertainments and exhibitions, producers of cinematograph and bioscopic displays, etc. Private company. The number of directors is not to be less than two nor more than five; the subscribers are to appoint the first. Registered office: 53, Moorgate Street, E.C.

KING'S ROAD PICTURE PLAYHOUSE (CHELSEA), LIMITED. (137,632.)—This company was registered on September 10th, with a capital of £10,000 in £1 shares, to carry on the business indicated by the title. Private company. The number of directors is not to be less than three nor more than seven. The first are: T. W. Dixon, 259 Hackney Road, N.E.; W. Harris (chairman), Priscanda, 70, Bethune Road, Stamford Hill, N.; A. Lazarus and P. Lever (all permanent). Qualification, £250. Remuneration as fixed by the company. Registered office: The King's Picture Playhouse, King's Road, Chelsea.

WISTO NEGATIVE AND POSITIVE STOCK FILM SYNDICATE, LIMITED. (137,689.)—This company was registered on September 15th, with a capital of £10,000 in £1 shares, to carry on the business of manufacturers of, or dealers in, or agents for, photographic or cinematograph films, etc., and to adopt agreements (1) with H. Etherington, Kate J. Edwards, and R. Harris, and (2) with said J. Edwards. Private company. The number of directors is not to be less than two nor more than three. The first are: H. Etherington, The White House, Roundwood Park, Willesden; and R. Harris, Windermere, 10, Grosvenor Road, Muswell Hill, N. Registered office: Balfour House, Finsbury Pavement, E.C.

LOUGHBOROUGH NEW EMPIRE, LIMITED. (137,673.)—This company was registered on September 14th, with a capital of £6,500 in £1 shares (4,000 preference), to carry on the business of cinematograph and music-hall, theatre, ballroom, circus, hippodrome, rink and entertainment proprietors, etc., and to adopt an agreement with B. Morris. Private company. The number of directors is not to be less than two nor more than five. The first are: B. Morris, 265, Clifton Road, Rugby; and J. B. McDonald, 14, Regent Street, Rugby (each of whom may retain office while holding 250 preference and ordinary shares). Qualification of ordinary directors 100 preference and ordinary shares). Remuneration (except any managing director), £100 each per annum. The directors may borrow up to £2,500 without the sanction of a general meeting. Solicitor: H. Lupton Reddish, Rugby.

PATRIOTIC CINEMA LECTURES ASSOCIATION, LIMITED. (137,713.)—This company was registered on September 17th, with a capital of £250 in £1 shares, to carry on the business of cinematograph show proprietors, etc. Half the net proceeds of all lectures showing profit is to be devoted to the Prince of Wales' National Relief Fund, but all losses are to be borne by the company. Private company. Table A mainly applies. Solicitor: M. D. Houstoun, 44, Bedford Row, W.C.

KINGSTON COLISEUM (1914), LIMITED. (137,708.)—This company was registered on September 17th, with a capital of £2,000 in £1 shares, to take over all or any part of the property and business of a cinematograph theatre, carried on at the Kingston Coliseum, St. James's Road, Kingston-on-Thames, and to alter, rebuild and furnish the said premises, etc. Private company. The number of directors is

not to be less than two nor more than five. The first are: C. F. Thwaite, 47, Drewshead Road, Streatham Hill; H. E. C. Corkery, Exmouth, Devon, L.R.C.P. and S. Edin.; and J. Drewett. Qualification £50. Registered office: 5, Chancery Lane, W.C.

MARGATE RENDEZVOUS, LIMITED. (137,738.)—This company was registered on September 21st, with a capital of £10,000 in £1 shares (8,000 6 per cent. cumulative preference), to carry on the business of proprietors and managers of public halls, kursaals, theatres, electric theatres and picture palaces, concert and music-halls, to construct, alter and pull down buildings, etc., and to enter into an agreement with F. L. Pettman and A. Ainsley. Private company. The number of directors is not to be less than two nor more than five. The first are: F. L. Pettman, 2, Cliff Side, Fifth Avenue, Margate; and A. Ainsley, Gloucester Lodge, Margate (both permanent.) Qualification 100 shares. Remuneration as fixed by the company. Registered office: 12, King Street, Cheapside, E.C.

H.O.P. SYNDICATE, LIMITED. (137,748.)—This company was registered on September 22nd, with a capital of £500 in £1 shares, to carry on the business of cinematograph hall, electric palace, theatre, music-hall, opera house and entertainment hall proprietors and managers, etc., to construct, erect, equip and provide buildings, halls or other suitable premises for entertainment and amusement purposes, etc., and to enter into an agreement with J. Hatrick. Private company. The number of directors is not to be less than two nor more than five. The first are: H. H. Oxley, 25, Victoria Street, S.W.; and J. Hatrick, Burford Street, Hoddesdon (both permanent.) Registered office: 25, Victoria Street, S.W.

WEST LONDON THEATRE AND STADIUM, LIMITED. (137,707.)—This company was registered on September 23rd, with a capital of £3,000 in £1 shares, to acquire leasehold premises, known as the West London Theatre, 60, Church Street, Marylebone, to let or use the same for public or private meetings and amusements, and to carry on the business of theatrical proprietors, cinematograph and bioscope exhibitors, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: S. J. Steel, 395, Edgware Road, W.; J. R. Speechley, 395, Edgware Road, W. (both permanent.) Qualification £100. Registered office: 60, Church Street, Marylebone, W.

PLYMOUTH AND DISTRICT NOTES.

(FROM OUR OWN CORRESPONDENT.)

I am glad to notice that the proprietors of some of our local theatres are coming forward to help in the numerous calls before the public to provide comforts for our "Tommies" at the front. Mr. Linsdell, of the Cinedrome, Plymouth, announces a special matinee for to-day, the proceeds to be devoted to buying blankets for our brave defenders in the trenches. Mr. Linsdell is always ready to assist a good object. Messrs. Andrews gave a matinee at their delightful theatre in Union Street, on the 7th inst., on behalf of the Prince of Wales' Relief Fund, which was largely attended, to which the Mayor of Plymouth extended his patronage. This management also is never behind in assisting charitable needs. I hope the dual effort will realise a good round sum.

And now let me add my praise of the excellent programmes provided last week. When I looked in at Andrew's on Tuesday, I found an enthusiastic audience enjoying a fine series of pictures. The chief film, "A Girl of the Cafés," was undoubtedly a film of high merit, and was all that it professed

to be: "A Sermon in Cinematography." During the latter part of the week general satisfaction was given the patrons by the bill-of-fare provided, the principal and most attractive subject being "The Shattered Tree."

Mr. Halderson Rundle was looking happy when seen outside his cosy little theatre, the Elite. His leading picture, depicting the Germans entering Brussels proved a capital draw. The scenes depicted were of a graphic description, intensely interesting, and carried the spectator into the heart of the war. Many other attractive dramatic and comic events, as well as the Bioscope Chronicle of war subjects, were exhibited, and the general opinion was that Mr. Rundle's bill-of-fare was fully up to his accustomed first-class reputation.

At the Tivoli, Mr. Cecil Frost spared no expense in the selection of his entertainment, the two principal films being "The Spirit and the Clay," a Vitagraph production of high quality, and the Kalem Company in "The Fringe of the Glove," a drama brilliantly acted and constructed.

DAVISON'S

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FILM SALES AGENCY.

HELD BY A CHILD.

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Martin

Length 1,020 ft.

A STIRRING incident of the present War, telling how a small Belgian child held up a Uhlan officer and saved her home from destruction.

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Released Nov. 26th.

Martin

Length 291 ft.

RE-ISSUE.

EXTRAORDINARY is the word! Your audience will be completely mystified by this extremely original subject.

THE WHITE FEATHER.

Released Nov. 30th.



Length 1,092 ft.

TELLING how a poor slum girl brought about the regeneration of her brutish lover.

SOME FISH.

Released Dec. 3rd.

Martin

Length 682 ft.

EVERYONE knows that fishermen's tales are the tallest tales. In this short comic, Father Neptune gets a bit of his own back.

Look out for "ENSIGN CARTOONS."

A new Series of Lightning Sketches.

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LATEST FROM LEICESTER.

(BY OUR OWN CORRESPONDENT.)

Quite an important addition to Leicester's already lengthy list was made on Thursday last, October 1st, when the Shaftesbury Picture House had its inaugural opening. Following on the lines so much approved by the local licensing authorities in recently erected buildings, the new structure occupying a commanding position in Uppingham Road—includes a well-lighted annexe, running the entire length of the building, and communicating at regular intervals with the interior of the theatre. Inside, the building is unimpeded by obstruction of any kind, and, aided by a fine rake, ensures a capital view of the screen from each of its 830 seats. The seating arrangements, wide, comfortable, and of the crimson plush tip-up variety throughout, have been carried out by Messrs. Turner, of Birmingham, the building contractors being the local firm of Messrs. Chitham and Co. Yet another feature of note is the panel roof lighting, the even and subdued scheme having a peculiarly pleasing effect. Plentiful exits, up-to-date ventilating, radiator heating, etc., all figure in an excellent *ensemble* that makes for security and comfort. The proprietors are Messrs. A. Cayless and T. Chamberlain, the manager being Mr. Horton. The inaugural programme was in every way worthy of the occasion, a packed house testifying its approval by a hearty "send-off" that augured well for future success. The projector used is a Tyler's "Indomitable," the result being all that can be desired. This week "The Glow Worm" and "The Harrow Maker's Daughter" are leading lines. This makes the fourteenth house in the town devoted exclusively to cinema purposes—while nightly bioscope displays at the three Variety Theatres are an increasingly popular feature.

Captain R. W. Pritchard, assistant organising secretary of the National Service League, again visited the Granby Street Picture House recently, and delivered another rousing appeal for recruits for Kitchener's army in a breezy address, which was well received. As a result of his previous appeal, Captain Pritchard was able to enlist seventeen men with the colours. Business here continues good, the B. and C. film, "The Suicide Club" (just concluded), being voted a real "top-notcher."

At the Silver Street Electric, "The Crime in the Tunnel" and "Wife" are twin attractions for the week.—"In the Wake of the Huns" is also awakening lively interest. Here also the four-part exclusive, "The Mountain Rat," will make its appearance very shortly.

At High Street Electric things continue to hum. Mr. Eric Williams, in his famous speaking pictures, has been one of many attractions there, while "Trilby" is announced for the week commencing October 26th.

The "changed daily" programme is still going strong at the huge Coliseum. Among recent best films are "The Cross of Crime," "The Tattoo Mark," "The Terror of Texas" and another of the "Adventures of Kathlyn" series.

Great business has been doing during the week just concluded at the Granby Street Picture House, where the three-part secret service drama, "Two Little Britons," has had a great reception. For the ensuing week Sir Herbert Tree and Company in "Trilby" will be the dominant feature. Another great exclusive now showing is "The Mountain Rat" at the Silver Street Electric, while the success of "Sixty Years a Queen" in its second appearance at Olympia is a foregone conclusion.

NORTH STAFFORDSHIRE NOTES.

(FROM OUR OWN CORRESPONDENT.)

At a recent meeting of the Newcastle-under-Lyme War Distress Relief Committee, the Mayor of the borough (Mr. W. V. S. Gradwell Goodwin) intimated that he had been approached by the proprietors of the local cinemas on the subject of Sunday exhibitions of pictures in aid of the fund. He said he did not want to give his decision before consulting the members of the committee. The proposal was to allow the cinemas to open after divine service at the churches, and to give the whole of the proceeds to the cause of helping those affected by the war. He felt that the Watch Committee would grant the necessary licence provided the suggestion received the sanction of that committee.—The question was discussed, and after several members had expressed the opinion that to give the consent desired would open the door to Sunday exhibitions and Sunday entertainments generally, it was unanimously decided not to entertain the proffered help of the cinemas.—The Mayor said he was very grateful to the committee for their decision. He felt very strongly about it, but wanted to consult the wishes of those in conjunction with whom he was working.

Captain Shaw, lessee of the King's Theatre, Hanley, has agreed to give the takings at both "houses" every alternate Wednesday to the Relief Fund, and special entertainments are being arranged.

Splendid reports come from all parts of the district as to the returns, and it really appears that the feared slump is not to materialise after all. Now that the war pictures are something more than street scenes in our own towns and photographs of notabilities, they are meeting with most enthusiastic receptions, and the best advertisement is the announcement of a real war feature.

"Belgium at Bay" and "The Capture of Louvain" have been the big attractions at the Hanley Empire during the past few days, and as they have been supported by other war topical and such splendid films as "The Diamond Smugglers" and "The Vulture," it can be readily understood that the public, who have been flocking to this hall in large numbers, have been having the fullest value for their money.

Another hall where tremendous business is being done is the rival Imperial in the same town. "The Imperial, Glass Street, Hanley, for the best war pictures, set in bold type, were the only words occupying a 3-inch space across three columns in the local evening paper the other day. This alone is proof of the value managers are setting upon war issues. The programme at the Imperial lately also included a host of other very fine numbers, among which "The Rat" and "The Passions of Men" came in for special appreciation. "Cruel, Cruel Love" and "A Suspended Ordeal" were two Keystone's quite up to usual standard. The struggle of the European nations as reflected by "In the Wake of the Huns," comprising the first war pictures from France, the "Pathé Gazette" and "The Topical Budget." The Saturday matinee for children continues to be a great success at this popular hall.

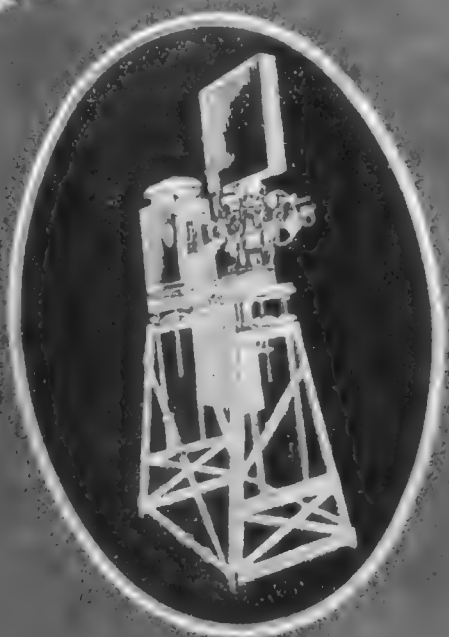
Mr. Baskeyfield, at the Burslem Picture Palace, has done well with "Ashes," "The Loss of the Birkenhead," "The King of the Beggars," and "The Defence of Alost," a film showing the heroic defence made by the Belgians. Keystone's do well here, and "Twenty Minutes of Love" and "The Tango Tangle" have literally "brought the house down." On the 12th inst. the feature was "For the Empire," which can be specially commended.

WALTURDAW'S—1915—

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To cover cost of packing and postage).

A REMARKABLE TRADE CATALOGUE.

There is, as many of the older members of the cinematograph industry will aver, in all probability no more romantic page in its history than the rise of the trading concern now so universally known as "Walturdaw's." Its inception dates from the real pioneer days, when the projector was a cumbersome piece of apparatus, when spool boxes were unknown, and when films were a far, far different proposition to the perfect article now given out over the counter. It has even been asserted by some that, in those days, the operator, in a good many cases, spent more time in "repairing releases," or, to be precise, in making joints, than he did in giving the "show," but suffice it is to say that, so far back as 1896, the Walturdaw Company was already a firm in being, and had already introduced the Edison "Kinetoscope" into this country.

Justly entitled to the name of a pioneer enterprise, this house was then actively engaged in the film trade, and introduced the hiring system. Their record has been one of continued advance, unbroken success and ever-increasing connections, until, at the present day, they are not only located in the premises illustrated upon this page, the whole of the floors at 46, Gerard Street, London, W., being utilised for their headquarters, but have also well-equipped branches at Liverpool, Birmingham, and Cardiff. The really phenomenal rise of the Walturdaw Company, Limited, is exemplified in a striking manner by their successive annual catalogues, the early editions of which are still treasured by many old operators throughout the kingdom and abroad. The constant aim of the principals has been, when compiling the successive issues of the book, to give to the Trade a valuable guide based upon their own vast experience and authoritative connection with all branches of the industry.

They have invariably recognised the fact that their own progress has been on commensurate and parallel lines with those of the business from a public standpoint, and have ever been at the disposal of all seeking advice upon the

numerous and varied questions besetting the exhibitor. The value of their annual guide, for such is the "Walturdaw" catalogue, has never been more forcibly shown than in the case of the present issue, and all are, as will be seen from our concluding lines, now fully at liberty to avail themselves of a practical proof of the assertion and at a truly nominal cost. It is not for ourselves to say how it is to be managed, but the fact remains that, notwithstanding the circumstances that each handsomely bound

large quarto volume has cost over 3s. 6d., taken in lots of 6,000, the astonishing offer mentioned will hold good until withdrawn by the firm. When this will come about we are not, as yet, in a position to say, but we can only advise everyone to take advantage of the opportunity offered.

A necessarily brief description will give some slight idea of the contents, some 360 pages of art paper, bound within a handsome stiff blue cover, being devoted to no less than sixteen sections and a comprehensive index dealing with practically every "line" upon which the manager or his operator may require help and guidance. Admittedly, there are, as in other volumes of the kind, a good many pages devoted to the various departments of the business, but this is more than counter-balanced by the huge quantity of truly valuable advice and useful tables contained within the outer covers of the work. The sections comprise, following upon a brief history of the firm, a practical introduction to the mechanism and its use,

and particulars of various projectors; then another devoted to the famous "Powers" Camera-graph, with further "Hints to Operators."

Following these we come to operating accessories and stage appliances, the latter being very excellently treated, then some useful aids for both manager and operator. Sections 6 and 7, probably the most useful of all, from a standpoint of information, give a large number of valuable hints, and a treatise upon electrical matters. The data and illustrations are most informative, and in themselves well worth pos-



LONDON HEADQUARTERS
OF THE
WALTURDAW COMPANY, LIMITED.

A **War Truth**

**To all Exhibitors, Great Britain
and Ireland.**

Gentlemen,

October 14, 1914.

Many Exhibitors have an idea that official permits to accompany the Allied Forces for the purpose of taking cinematograph pictures have been granted to certain firms, and we have several times been asked if we have secured such permits, and if it is a fact that we are compelled to hold up the films until the authorities allow us to release them.

As we have no desire to mislead our customers, we take this opportunity of stating that we have approached both the British and French Government Departments, who have informed us that **no permits have been granted nor can be granted for the purpose of taking cinematograph films with the forces.**

We are nevertheless actively engaged in our endeavours to give the Exhibitor the best war stuff possible, and shall not relinquish our efforts.

Yours faithfully,

THE GAUMONT CO., LTD.

session. The next section may be termed a "sequel" to the foregoing, then we have one entirely devoted with useful hints interspersed to the "gas show" in all its aspects. Number 10 opens with a humorous page on "How to Run (?) a Moving Picture Show," and introduces us to the various methods of poster display and programme advertising with a dissertation upon "effects" and "props." The next portions of the work include lenses and useful advice upon this important part of the operator's equipment, also various "tables" of sizes and distances, etc., and some very well-written advice upon "operating" in general. Section 16 and last ranges from cameras and camera work (with much good advice), and so on to legal matters, the Cinematograph Act, and various regulations for the exhibitor being splendidly reviewed. A very complete list of electrical supply areas and voltages throughout the kingdom, with the various authorities, and a most carefully arranged index to all contents, end a truly remarkable volume worthy of any bookshelf.

A few instances of the appreciation already shown to this guide are seen in the following lines. (The originals can be seen at the Gerard Street offices.) "It quite eclipses its pre-

decessor, which was the finest and most concise . . . received. Hints proved very beneficial from time to time." "Many thanks for illustrated catalogue. I think it the finest I have seen." "Your fine catalogue to hand. It fills a long felt want." We ourselves, some weeks ago, in a short appreciatory notice, had the pleasure of mentioning the volume's appearance, and are now informed that, as a special concession, it will be sent to any address in the kingdom on receipt of *sixpence* which sum merely covers cost of packing. The offer is a most generous one, and for a time supersedes the former charge of one shilling for postage, etc. Those, therefore, who wish to avail themselves of this timely and considerate arrangement, should, however, apply in good time. We can, from personal perusal, quite vouch for the statement that the Walturdaw Company, Limited, fully expect a big demand. There should, indeed, be a record number of sixpenny postal orders passing into their publication department during the next few weeks. In conclusion, we must congratulate this enterprising firm upon a handsome and veritable *cade mecum* for the managers and operators of all classes of theatres at home and abroad.

THE BRIGHTON HALLS.

(BY OUR OWN CORRESPONDENT.)

In spite of the war Brighton is having a fairly busy autumn season, and the numerous cinemas are doing what, in the circumstances, must be considered very good business. War pictures and patriotic films, naturally, are what the public chiefly desire, and no stone has been left unturned to supply the demand in this respect. The Palladium has been exhibiting a particularly fine series of Pathé films from Belgium. The show is not without its instructive side, for a lecturer describes the events shown by the films and gives an excellent *resumé* of the events that have led up to the present position. Mr. J. L. Crown has turned the pictures to patriotic account as well, for Sir John Blaker, J.P., who is at present acting as Hon. Recruiting Agent for Brighton, also gave an address from the stage, in which he forcibly brought home to a crowded "house" the need for more, and ever more, men to volunteer for active service.

I mentioned in my notes some weeks ago that Mr. George Bloch, the proprietor of the Coronation, Imperial and Prince's Theatres (Elite Theatres Circuit), had gone to the front and was fighting with the French forces then operating in the neighbourhood of Lille. Mr. Bloch had the misfortune to be wounded in the thigh at Cambrai, and as soon as it was possible for him to be moved he returned to Brighton, where he has been spending the period of convalescence with the intention, however, of returning to the front at the first opportunity. Mr. Herbert Gardner, who had been managing the Elite Theatre during Mr. Bloch's absence, has now volunteered for active service, and is at present undergoing military training. Mr. Carter, who was formerly associated with the circuit, having taken his place. War news in pictures are a popular feature of the shows provided at the theatres, and the programmes have also

included many other first-rate comic and dramatic films, "Tigris" and "The Mysterious Shot."

During the few weeks he has been in charge of the Academy, one of Brighton's largest and most comfortable halls, Mr. Arthur Bravo has fully maintained its reputation, and for last week he secured "O.H.M.S." The pictorial version of Stevenson's "Suicide Club" is another star film that promises to be a great attraction. Mr. Bravo is not content with providing a first-rate picture show, for Mr. Arthur Darville, the well-known vocalist of the Moody-Manners and other opera companies is also appearing daily.

Mr. N. J. Coverdale has been keeping things moving at the Court Theatre, New Road, and has provided the patrons of this large and attractive hall with film after film of sensational and patriotic interest. None have been more popular than such pictures as "Guarding Britain's Secrets" and "The Enemy in Our Midst."

One is always sure of a good show at the de Luxe, North Street (Electric Theatres, 1908, Limited), and the public continue to show their appreciation of the fact in a very convincing manner. Mr. W. Hammick's star films recently were two thrillers—"Modern Outlaws" and "The Unexpected"—both of which were followed with the keenest interest by crowded "houses."

Asta Nielsen films are always very popular at the Duke of York's Theatre, and last week Mr. G. Yate Ashwell had provided two of special interest in addition to other capital pictures. They were "A Woman of the People" and "The Traitor." War news as it arrives is announced during the performances.



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IN THE MANCHESTER DISTRICT.

(BY OUR OWN CORRESPONDENT.)

A notable effort on behalf of the local relief fund was made by the Scala, Withington, last week, when a special entertainment, on October 7th, was arranged by the new manager, Mr. Fred. W. Broster. Official recognition was given to the performance by the presence of the Lord Mayor and Lady Mayoress of Manchester, and several councillors, whilst most of the local residents were also among the patrons. The performance was a great success, and a substantial sum was realised. During the evening the sale of roses and badges helped to swell receipts for the fund. The programme, mainly of a patriotic character, included "Enlisted Man's Honour," "British Fleet at Barcelona," "A Nation's Peril," "Battle Hymn of the Republic," "Queen for a Day," and "Latest Pictures from the Seat of War." Great interest was also taken in the film showing the parade of the special constables of Manchester and district, at Birch Fields, and the arrival of the Belgian refugees. Two topical of local interest kindly lent for the occasion by the Deansgate Picture House. Business generally at the Scala is excellent, and shows a rapid improvement of late. This week a new serial, "Dolly of the Dailies," featuring Miss Mary Fuller, starts, and, in addition, are to be seen "The Perfect Truth," "Me an' Bill," "The Show Girl's Glove," "Caught in the Rain" and "Snocker's Flirtation."

The Tower, Great Clowes Street, under the management of Mr. M. S. S. Roberts, maintains its reputation for good pictures. As an additional attraction this theatre possesses a musician of more than ordinary merit in Mr. W. Gough. An adept performer on both the piano and harmonium, he secures some excellent effects by playing both instruments together. With regard to the pictures, last week "The World, the Flesh and the Devil" proved very successful, the other items being "The Golden Ladder," "Scout's Motto," and "As a Man Sows So Shall He Reap." This week "With the Fighting Forces of Europe" (Kinemacolor) is filling up the seats, whilst next week "Mr. Pryce of Scotland Yard" is unlikely to cause any regrets.

Quite a number of picture theatres visited of late have informed me that their receipts for several weeks show an improvement compared with the corresponding weeks last year. This is the position of the Empire, Great Cheetham

Street, where three pictures of a military character: "Called to the Front," "Saving the Colours," and "Through the Firing Line" have had a tremendous success. Mr. B. Smith, the manager, also mentioned that exceptional business was secured with "Traffic in Souls." Among the items in last week's programme were "Men's Enemy," "Battle of the Sexes" and Arthur Roberts in "Another Man's Wife." This week the principals are "The Last Round," "The Wife," and "Dolly of the Dailies" (Mary Fuller).

To a section of the public, particularly those having relatives at the front, a picture theatre excluding all war pictures and films of a similar character will be welcome. Mr. A. Worrick, manager of The Picturedrome, Broughton Lane, is making this a feature of his entertainment, and visitors can depend upon a programme consisting entirely of light and amusing pictures, and forget for a short while the painful facts which have cast a shadow on so many homes. Last week the best of those shown were: "What a Man Made Her," "The Strike," "He Never Knew" and "Mack At It Again" (Keystone.) This week "The Show Girl's Glove" is expected to create particular interest.

Mr. J. C. Patterson describes business at the Salford Cinema as normal during fine weather and "house full" at other times. He is a believer in films of moderate length and more varied programme, and the results achieved certainly prove his theory. Last week "Etta of the Footlights," "The Tattoo Mark," "Love Triumphant," "Schooldays" and "Pimple, the Gunrunner" were the chief items. During the present week "Lord Chumley," and "Vengeance of Ruth" appear to be the two outstanding features of a very interesting list of pictures.

Mr. Arthur Cheetham held a trade show at his Bijou Theatre, Cheetham Hill Road last Friday, of two Balboa films. The first entitled "Sacrificial Fires" (3,000 ft.), was recently shown before Royalty in the West End of London, is of a Japanese character, and the other was "St. Elmo" (4,200 ft.) Both were much admired by the exhibitors present. Mr. Cheetham, who is sole agent for Lancashire, Cheshire, Shropshire and North Wales, is showing them to-morrow (Friday) morning at the Majestic Picture House, London Road, Liverpool.

LUBIN

FOUR DINKY COMEDIES.

THE KID'S NAP

Released Nov. 30th.

Length 1,013 ft.
approx.

THE GREEN ALARM

Released Dec. 3rd.

Length 658 ft.
approx.

THE BELLE OF BREWER- VILLE

Released Dec. 7th.

Length 1,000 ft.
approx.



A FOOL THERE WAS

Released Dec. 10th. Length 1,003 ft. approx.

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COMMENTS ON THE FILMS.

BY OUR OWN REVIEWERS.

For Addresses, Telephone Numbers, etc., see "Film Releases."

The following critical film reviews are contributed by our own staff of critics, and contain candid opinions of the productions reviewed.

Any films not dealt with in this supplement, particularly "exclusives," will be found, as usual, either on our "Pick of the Programmes" pages, or in the body of the paper.

AMERICAN CO.

BEAUTY.



Susanna's New Suit.—A single-reel comedy, in which that charming artiste, Miss Margarita Fischer, has a part which fits her like the proverbial glove. The scenes at the bargain sale will delight everyone, as will the very humorous final sub-titles. Cleverly shows that a woman will sometimes change her mind, even where the question of "going back to mother" is involved. (October 26th. 990 ft.)

A Suspended Ceremony.—Another of those outdoor comedies which provide much that is beautiful from a scenic point of view and an all-sufficient "plot." The judge, played in fine style by Mr. Fred Gamble, tries his utmost to enforce a marriage with a title, but the small brother outwits his efforts and all but aids the other suitor to marry his sister. An amusing *contretemps*, and the judges's retaliation ends a capital little play. (November 2nd. 985 ft.)

Susie's New Shoes.—Without a doubt one of the best comedies as yet presented by this company. There is abundant opportunity for fine characterisation, and well, indeed, do all concerned take advantage of the fact. Miss Fischer and Miss Mary Scott, as the indignant aristocrat and virtuous matron respectively, share premier honours in the unfolding of an original and most effective story. (November 5th. 976 ft.)

FLYING A.



The Widow.—Here is a story of the "village gossip" order which should prove a most acceptable drama, and is, in addition, remarkable for the very artistic manner of its production. The mystery attached to a charming newcomer, a young and wealthy widow, sets the "frumps" of the place all agog, the doctor, the local architect, and even the minister being involved. The solution is seen in a magnificent gift to the townlet. The slinking away of the prudes affords a delightful *finale* and a splendid moral. (October 26th. 994 ft.)

False Gods.—This very engrossing and well written drama was specially reviewed in the "Pick of the Programmes" section of our last issue on p. 173. (October 29th. 1,986 ft.)

Does It End Right?—Truly a problem play, this issue forms a novel and appealing story which, as the title suggests, will inevitably cause a query. The drama is of quite a self-explanatory nature, dealing with the love which comes into the disfigured hero's life when he meets a blind girl. At last, an operation is to restore her sight, but a clumsy error destroys the work of the specialist and, incidentally, spares the woman the pain of witnessing her husband's disfigurement. (November 2nd. 980 ft.)

The Butterfly.—Shows, amidst some very beautiful scenery, how a woman, avoiding the temptation to take advantage of her one-time rival, makes a sacrifice and brings the husband to a summer resort in time to prevent an elopement. Miss Winifred Greenwood enacts the "lead" in splendid style. (November 5th. 993 ft.)

AMERICAN & CONTINENTAL.

CAPT. KETTLE FILMS.

The Kaiser's Dream.—An ingenious trick issue and a clever satire upon recent events. Both sub-titles and objects, from a truculent Potsdamer to the elusive Goeben, form up on the screen and provide a capital little variation for the programme. (October 26th. 300 ft.)

IMPERIAL.

Our Indian Empire.—This film, a really engaging "topical," could, with advantage, have been longer, but we are afforded, nevertheless, views of a native horse and cattle fair and the curious method of treading out the corn by oxen. Delightful pictures of elephants, large and small, at play in a river end the release. (October 26th. 495 ft.)

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VAUDEFILMS.



Who Was to Blame?—Half reel comedy, which depends for its humour upon eccentric action plus a somewhat slight plot. The husband, thinking wifely unfaithful, hurries to a popular café, and is astounded to find his maid-servant masquerading in borrowed plumage, and his wife behind him, also bent upon reprisals born of jealousy. (October 26th. 640 ft.)

H. A. BROWNE & CO., LTD.

AMBROSIO.

Tweedledum's Sleeping Sickness.—Bustling comic, in which the agile personality sleeps so soundly that even a blanketing fails to awake him. His wife goes for her mother, whose dulcet voice acts like magic. The awakening is distinctly ludicrous and ends a good issue. (October 29th. 388 ft.)

The Glove.—Special reissue of a drama of olden days, with a thrilling scene where the knight brings the glove from among lions in the arena, then flings it in the face of the proud coquette. (November 2nd. 825 ft.)

BROWNE.

The Tramp and the Tenner.—Well played amidst typical English village and country scenes, this breezy drama shows how a brave action was rewarded and the tramp's subsequent troubles due to suspicion aroused by his possession of the tenner. His only friend proves to be a big mastiff. Has a somewhat improbable *finale*, but will, nevertheless, appeal to all and point a good moral. (October 26th. 660 ft.)

DAVISON'S FILM SALES AGENCY.

ANCHOR.

For Love and the Crown.—A review of this production appeared in our issue of September 17th. (October 26th. 2,674 ft.)

B. and C.



Heads or Tails?—Introducing two Jewish comedians, whose "business," although of a type with which most people are familiar, is inoffensive and quite amusing. (October 29th. 514 ft.)

Bliggs at the Zoo.—A reissue of an amusing little comic, describing the adventures of a provincial family spending a day at the Zoo. (November 5th. Half-reel.)

MARTIN.

The Mat that Mattered.—An amusing comic, which can be recommended for its ingenious trickery. (October 26th. 444 ft.)

England's Call.—A special review of this patriotic film appeared in THE BIOSCOPE, September 24th, p. 1191. (October 15th. 671 ft.)

Love, Poetry and Paint.—Two rivals for the hand of a fair damsel indulge in an extravagant display of ardour, without the slightest effect on the lady, who quietly chooses her own sweetheart. (November 2nd. 661 ft.)

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Putting One Over.—

The fourth of the "Dolly of the Dailies" series is an exciting film, showing how Dolly shows up a swindling real estate company, and was specially



reviewed in THE BIOSCOPE of August 20, on pp. 755-7. (October 26th. 1,040 ft.)

A Deal in Statuary.—This film shows in amusing manner how an indolent sculptor persuades his wealthy aunt of his industry by getting his valet and his gardener to pose as statues. The effect is impressive, but is spoiled by a small boy, who imports lifelike realism with the help of a sharp pin. It is well played by Mr. Augustus Phillips, Miss Ida Ward and others, and has a very satisfactory ending. (October 26th. 520 ft.)

In the Shadow of Disgrace.—A charming story of the love of a country girl for the young squire, who marries her secretly before departing with his regiment for India. Norah has promised to keep the secret of her marriage, but she is driven from the village by the gossip which is circulated, and her husband's letters are intercepted by a rival lover. News at last comes of her husband's death, and Norah is able to prove her marriage and inherits Maitland Hall. The report of her husband's death turns out to be false, and a happy reunion takes place. The film is full of very beautiful scenes, and gives Miss Mabel Trunnelle an excellent opportunity for the display of her emotional talent. (October 29th. 2,010 ft.)

The Revengeful Servant Girl.—Mr. Wood B. Wedd has another sentimental experience, in which he all but succeeds in marrying a beautiful and wealthy bride. His attempt is frustrated by an anxious maid-of-all-work, who places an opiate in his coffee on the morning of the ceremony. Mr. William Wadsworth and Mr. Arthur Housman make the comedy as tunny as any of the series. (October 29th. 1,075 ft.)

The Chinese Fan.—A film of strong melodramatic interest, the fifth of the "Dolly of the Dailies" series, reviewed in THE BIOSCOPE, August 20th. (November 2nd. 1,015 ft.)

One Touch of Nature.—This charming and pretty little rustic comedy was fully reviewed in THE BIOSCOPE, of September 17, on p. 1075. (November 2nd. 984 ft.)

The Mystery of the Amsterdam Diamonds.—One of the most ingenious of the "Chronicles of Cleek," reviewed in THE BIOSCOPE of September 17th, on p. 1075. (November 5th. 1,078 ft.)

The South African Mines.—A very interesting industrial subject, reviewed in THE BIOSCOPE of September 17th, on p. 1075. (November 5th. 490 ft.)

The Tango in Tuckerville.—An amusing farcical comedy, reviewed in THE BIOSCOPE of September 17th, on p. 1075. (November 5th. 725 ft.)

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ECLAIR.

A. C. A. D.

A Shepherd's Love.—This delicate, delightful and wholly artistic picture was specially reviewed in THE BIOSCOPE of July 30th, on p. 501. (October 29th. 1,630 ft.)

AMERICAN STANDARD.

Dead Men's Tales.—A somewhat artificial Western drama, based upon a false friend's treachery towards a young prospector for gold, whose claim is stolen from him by his partner and who is left by the latter to die of thirst in the desert. After many complications and a considerable interval of years, the wrong is eventually righted by a happy alliance between the son and daughter of, respectively, the hero and the villain. Although the early scenes are rather unnecessarily lengthy, the story contains many effective, if conventional, dramatic situations, and is sufficiently well acted. We are not told by what means the villain manages to retain possession of the mine after his crime has been discovered, but this is a weakness which does not interfere seriously with the interest of the tale. (October 26th. 2,965 ft.)

Apply to Janitor.—Although somewhat pointless, so far as any story it may be intended to contain is concerned, this little comic includes numerous amusing and cleverly executed trick effects. It is to be regarded, that is to say, purely as a trick subject. (October 29th. 550 ft.)

ESSANAY.



Slippery Slim's Inheritance.—Yet another addition to the well-known and widely-popular Snakeville series. The film is entirely characteristic of its predecessors, and, therefore, needs no further description or recommendation. (October 26th. 991 ft.)

A Clash of Virtues.—A vivid little dramatic episode showing how a clerk who forges his employer's name to a cheque is saved from the consequences of his misdeed by the fact that the latter's son loves his sister. Although the plot adequately fulfils its purpose, the main interest of the film lies in its realistic and forceful characterisation. Particularly excellent is Mr. Rapley Holmes, as a typical business man, who refuses to permit sentiment to obscure his sense of justice. Very good, also, is that talented actress, Miss Gerda Holmes, as the young forger's sister. The incident is presented throughout without the least exaggeration, and holds one's attention by its very fidelity to life. A thoroughly effective film. (October 26th. 994 ft.)

Money Talks.—A chase comic with a more rational basis, and more rationally presented than is usual with this justly popular class of film. Mr. Wallace Beery—who often reminds one of our British Malcolm Scott—contributes another of his delightful comic female character studies. (October 26th. 994 ft.)

The Seventh Prelude.—As its title suggests, this ingenious and unusual drama is largely concerned with Chopin's Seventh Prelude, and consequently demands a careful musical accompaniment. So closely and repeatedly, in fact, is the rendering of this piece connected with the plot, that a proper musical accompaniment is almost indispensable if

the film is to have its full effect. Although the introduction of music as an essential feature of a play interpreted through a silent medium is not, as a rule, a very good principle, the method is adopted with as much success as possible in "The Seventh Prelude," which is a really clever and original production. The plot deals with a villainous attempt to work upon the nerves of a sensitive girl by means of a certain piece of music intimately associated in her mind with her father, who has recently been mysteriously murdered. The problems of both the murder and the uncanny music are cleared up by an enterprising detective, and the story is brought to a satisfactory conclusion. The film is excellently acted, chief honours again falling to Miss Gerda Holmes and Mr. Rapley Holmes. The staging, as is now always the case with Essanay Eastern productions, is superbly lavish and realistic, and the photography is faultless. "The Seventh Prelude" may be recommended as a thoroughly novel and interesting drama of a type to please almost all audiences. (October 29th. 1,978 ft.)



SCENE FROM "A LETTER FROM HOME."

The Fable of the Higher Education.—Another of those delightful and inimitable George Ade pictures. The point of this particular example, which satirises the sportive ways of American collegians, is likely to appeal with the fullest force only to American audiences. But, although the film deals with an essentially American phase of student life, its very real humour and its irresistible vivacity will certainly not be lost upon British audiences. And, judged solely as a humorous work, it is considerably superior to the average farcical film. The "stars" of this particular production are Messrs. Leo White, R. Bolder and Wallace Beery. (October 29th. 1,019 ft.)

The Squatter's Gal.—A pleasant little love story with Broncho Billy as the very delightful hero. Although not a greatly ambitious work, it is pretty and effective, and is quite worth seeing. (October 29th. 994 ft.)

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HEPWORTH.



Wild Flower.—A very mild but pretty and wholly English story, dealing with the adventures of a sensitive orphan girl who, unable to stand the cold and unfriendly atmosphere of the house in which she is forced to live, runs away and joins some gypsies. The gypsies plot to rob a wealthy bachelor whose acquaintance she has made, but she warns the latter and they are captured. The film ends, of course, with the customary indication of a forthcoming marriage. The earlier scenes in the picture—with Alma Taylor and Chrissie White in parts reminiscent of those delightful "Tilly girls"—are, on the whole, the best. Chrissie White is perfectly splendid as "Priscilla Angelina," a cantankerous young woman of fifteen, and the schoolroom episodes altogether are quite excellent. Miss Taylor does all that she can to instil interest into the subsequent scenes and although the latter contain nothing that is very striking they are effective in a conventional way. The story is set for the most part against beautiful country backgrounds, all of which, it is unnecessary to add, are made the very most of by artistic photography. (November 23rd. 1,050 ft.)



SCENE FROM "THE UNSEEN WITNESS."

Around Bettws-y-Coed.—Very charming glimpses of the more sylvan side of Welsh scenery. Upon many of the views one would have liked to be allowed to dwell longer, but the exigencies of harsh market conditions doubtless rendered this impossible. (November 23rd. 350 ft.)

The Pet of the Regiment.—A pretty little story, showing how a dog saves a soldier's life on the battlefield, by way of a return for a similar service performed by the soldier earlier in the film. There are a few brief but satisfactory glimpses of a corner of the firing line. The soldiers are manly looking fellows, correctly costumed, and there is an excellent barrack-room scene, showing the dog in uniform. Tom Powers makes a good hero, but he badly needs a military hair cut for this particular picture. Without being in any respect an ambitious production, "The Pet of the Regiment" is an effective topical romance. (November 26th. 725 ft.)

KINETO

The Royal Gorge, Arkansas, Colorado.—A railway trip through a rocky district of savage grandeur is well recorded in this excellent little film. In places the scenery is rather too big for the camera at a

short range, but this doubtless was an unavoidable disadvantage. The smaller scenery, together with the views of giant boulders and boiling torrents, are all perfectly reproduced with admirable effect. (November 5th. 400 ft.)

LUBIN.



The False Shadow.—Really a particularly powerful drama, this film is additionally remarkable for some genuine fire scenes of a most exciting nature. Specially reviewed in THE BIOSCOPE of September 17th on p. 1091. (October 26th. 2,039 ft.)

A Matter of Record.—Brightly played comedy, setting forth a scheme evolved by a gay old merchant to disguise the cause of late arrivals from "the office." A phonograph is employed in order to give the correct answer to a jealous wife. All goes well until the watchman accidentally substitutes a record which had been upon the dictaphone during an "interview" with the typist. (October 26th. 1,031 ft.)

The Battle of Shiloh.—This highly sensational and very effective military drama was specially reviewed in THE BIOSCOPE of September 24th, on p. 1183. (October 29th. 2,990 ft.)

The Lure of the Car Wheels.—Two-reel drama with a story which, while somewhat open to criticism is, nevertheless, strong enough to enable well-sustained interest. A wanderer by nature, the young hero leaves his father's office and takes to the road. A lusty specimen of the American "hobo" takes him in hand but Craig, by sheer luck, secures a new position in, and finally becomes mayor of, a distant town. All goes well until, upon the point of a marriage, he discovers that love cannot be his and he once more obeys the call of the open road. (October 29th. 2,035 ft.)

She Wanted to Know.—Short comic, which unfolds a tale of feminine curiosity, allied to inordinate jealousy. The husband receives a letter and the full force of a pent-up storm. The much discussed epistle proves, in the end, to be in relation to the delivery of some coals. (October 29th. 295 ft.)

Three Men and a Woman.—An exceptionally good drama with some very vivid contrasts in character



and splendid scenes of fire at sea. Specially reviewed in THE BIOSCOPE of August 27th on pp. 843-5. (November 2nd. 1,994 ft.)

She Gave Him a Rose.—Rapidly developed comedy, two burglars suddenly finding their plans upset by a serenading dude. One gets rid of him and the other receives what he assumes to be a valuable gift. A fierce combat ends the tale, the burglars being the sparring partners. (November 2nd. 380 ft.)

Love and Flames.—Another subject of the bustling knock-about type so popular at present. The doings of a comical fire brigade and a prodigious waste of water provide much of the fun. The heroine finally walks disdainfully out of the ruins. (November 2nd. 1,016 ft.)

Latin Blood.—Aggravated by a wealthy woman's refusal of her brother's love, Rosa plans, with the aid of her lover, a double scheme of revenge. A drunken messenger wrongly delivers the notes and Rosa's brother is killed in the trap prepared for his rival. Strong drama of the "Little Italy" type. (November 5th. 1,005 ft.)

Back to the Farm.—Boisterous comedy, dealing with the adventures of two farm lads who, invited for a stay in town, enter the wrong flat. When the rightful owners return a very amusing *mêlée* and a chase are witnessed. (November 5th. 1,007 ft.)

The Rise of the Johnsons.—Capital story of darkey life. The brisk action of this film and its excellent *finale* render it a fine "short length." Reviewed in THE BIOSCOPE of September 17th, on page 1,093. (November 5th. 632 ft.)

M.P. SALES AGENCY.

BIOGRAPH.



Love and Hash.—This is an ingenious farce, in which a "nut" plays havoc in a restaurant where he falls in love with the cashier. The damage created is certain to provoke hearty laughter. (October 26th. 519 ft.)

The Terrible Lesson.—A dramatic little film, in which a cracksman is saved from the consequences of his life of crime by the devotion of his wife. It is very strongly played. (October 26th. 1,019 ft.)

Love, Loot and Liquor.—A bright little farce, played with great spirit and bound to amuse any audience. (November 2nd. 454 ft.)

The Man from the Past.—A woman who lives happily with her husband is discovered by a former lover, and the dilemma in which she finds herself gives rise to a scene of exceptional strength. It is well mounted and excellently played. (October 29th. 990 ft.)

For the Cause.—This is an interesting story, dealing with the foreign Secret Service, in which a young girl falls in love with the man whose invention her Government has employed her to secure. It is a good drama and very strongly played. (November 2nd. 1,042 ft.)

H. and B.

At the London Zoo.—This is a film of great interest, showing an excellent selection of the favourites at the Zoo, with many delightful pictures of the grounds very beautifully photographed. (October 29th. 601 ft.)

The Isle of Wight.—A very beautiful scene, showing some of the most picturesque spots in the Isle of Wight, with interesting views of Carisbrooke, East Cowes, and other notable places. The photography is of excellent quality. (October 29th. 411 ft.)

Milan and Its Cathedral.—This film shows some magnificent views of the many architectural features of Milan, reproduced by perfect photography. (November 2nd. 403 ft.)

KALEM.



Old Higginbotham's Daughter.—Higginbotham is a bigoted temperance advocate and refuses his consent to his daughter's marriage on finding that her sweetheart, Alec, is not a total abstainer. The young couple get married in spite of his wishes, and a reconciliation is ultimately brought about by an accident which befalls the young husband. It is well played and makes an effective little drama. (October 26th. 1,065 ft.)

Defying the Chief.—This is a very picturesque drama of Indian life, containing a strong love interest and with very fine photographic effects. (October 26th. 1,062 ft.)

Sherlock Bonehead.—This is a burlesque absurdity, in which Detective Bonehead and Ivory Top, the chief of police, make gallant but ineffective attempts to capture a noted smuggler. After many adventures the reward is snatched from their grasp by a secret service agent and his sweetheart. A very amusing farce of riotous fun. (October 29th. 1,048 ft.)

In Wolf's Clothing.—This is a powerful social drama, in which the heroine narrowly escapes becoming the wife of an utterly unscrupulous fortune-hunter. It provides an excellent opportunity for Miss Alice Joyce, one of the most attractive of film actresses. (October 29th. 2,089 ft.)

The Storm at Sea.—This is a pathetic little drama, in which a woman discovers that the man who professed love for her has secretly married her younger sister. It is a tender story of renunciation and self-sacrifice, beautifully portrayed by Miss Alice Hollister. (November 2nd. 1,040 ft.)

NEW AGENCY FILM CO.

AMBROSIO.

Merrypimple Gives Shocks.—An unusually good comic, which should prove very enlivening. The busy little fellow, by means of a wonderful voltaic battery, electrifies everything, from a cycle to a tramcar. The results are ludicrous in the extreme. An artful capture of a burglar secures forgiveness for his escapades and a sorry time for Sikes. (November 2nd. 515 ft.)

BURLINGHAM.

Giant Snow Ploughs.—Quite a fascinating little "interest" film and showing the marvellous way in which the rotary steam ploughs cut their way through huge snow drifts. A regular battle royal between the engineers and the elements is seen in one portion of the release. Views of quite a unique nature and well secured. (October 29th. 394 ft.)

Winter in Marseilles.—Probably the most cosmopolitan port in the Mediterranean, this city, with its famous cathedral, is seen to furnish a capital "scenic." Views of the great transporter bridge are well shown, there is some remarkable tinting, and a very beautiful sunset makes a most artistic *finale*. (November 5th. 435 ft.)

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APOLLO.

Fred Sees the Point.—An exceedingly funny film, in which the irrepressible Fred Mace appears as an expert fencer, with very comic results. (October 29th. 946 ft.)

MAJESTIC.



The Burden.—The burden is Mary Bennett's worthless brother, who repays her devotion by allowing her husband to undergo sentence for a crime which he himself has committed. The wrong is set right by a witness with whom the brother quarrels, and Mary is reunited to her husband. It is an interesting drama, strongly played by Miss Irene Hunt. (October 29th. 684 ft.)

The Angel of Contention.—The angel is the only woman in a rough mining camp. Sheriff Magoon falls in love with her and is accepted, but she meets with Jack Colter later on and the sheriff resigns his claims. Some years after Colter is suspected of murder, and the men, who have not forgiven him for taking the sheriff's girl from him, prepare to hang him. It is the sheriff who protects his old rival and proves his innocence. It is a good story of healthy sentiment, admirably played by Miss Lilian Gish and George Seigmann. (November 9th. 1,982 ft.)

The Only Clue.—Jim Broughton rescues a girl from self-destruction and demanding satisfaction from the man who has deserted her, he shoots him in a struggle. The police are only in time to see Broughton's hand, which bears a scar by which he may be identified. He marries the girl and lives happily for some years, but is visited at a foundry where he works by a detective. To escape detection he plunges his hand into some molten metal and thus obliterates the only clue. It is an exciting drama, very effectively played. (November 12th. 1,040 ft.)

RELIANCE.



Blue Pete's Escape.—This is a well-constructed and dramatic story of the capture of a gang of burglars by a smart young detective who, to achieve his purpose, joins the gang. He has a desperate hand-to-hand struggle, in which he is assisted by his sweetheart, and he gains his promotion and a bride. A good story, with some sensational situations. (October 26th. 1,990 ft.)

Izzy, the Detective.—Izzy takes a course of lessons as a detective, and through an office-boy's blunder he selects an English duke to arrest as a notorious criminal. Izzy himself falls under suspicion, and only escapes a long term by swearing to resign from the force. Izzy makes a very amusing sleuth. (November 9th. 1,000 ft.)

ROYAL.

Three of a Kind.—Boob has passed with honours in a course of villainy and is elected to a gang of burglars. He is not so successful in practice as he has been in theory, having many exciting adventures before he is captured by the police. A good robust comedy. (October 26th. 981 ft.)

Fickle Mary Jane.—This is a merry farce, showing how Mary Jane endeavours to keep two strings to her bow, entertaining the policeman and the postman, when her mistress arrives unexpectedly. (October 29th. 597 ft.)

Two Hungry Tramps.—This shows the trick resorted to by two tramps to secure two meals for the price of one, and what befalls them when their trick is discovered. Excellent farce of the knockabout order. (November 12th. 666 ft.)

NORDISK FILM CO.



The Spy.—In addition to its topical interest, this drama has the further recommendation of a good deal of excitement appended to an attention-compelling story. The scenes are supposed to be laid upon the Russo-German frontier and the play is well costumed. A stimulating chase after the adventures and her confederates precedes a final struggle in the train, which has been stopped by the horsemen, the arrest of the trio closing the play. This release should prove popular, and especially so if a brief synopsis be given in the programme. (October 26th. 2,630 ft.)

PHOENIX.

FOLLY.

Lieut. Pimple and the Stolen Invention.—Burlesque of the type in which the comedian has scored some of his biggest successes. "Action" of an extremely vigorous and laughable kind is the prevailing element. (October 26th. 612 ft.)

Pimple's Great Fire.—As chief of a very curious brigade, whose engine is a particularly nondescript affair, Pimple takes advantage of a faked-up conflagration to remove the numerous presents on show at a reception. An almost too ridiculous, yet laughable episode, the "engine boiler" serving to conceal the booty. (November 2nd. 825 ft.)

PHOENIX.

The Terrible Two.—This comic introduces a couple of new characters who, under the names of "Lemon" and "Dash," engage in a bustling issue. Some capital knock-about business is witnessed, which augurs well for the future success of the leading players. (November 5th. 675 ft.)

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ACME.

Marvellous Powder.—An amusing little trick picture of a familiar but always popular type. It contains nothing that is very new, but the various trick effects are really remarkable. (November 10th. 436 ft.)

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ALPHA

Love and Vengeance.—A satisfactory knockabout comic, finishing with a magnificent and most destructive chase. The famous "Bill" appears therein. (November 19th. 430 ft.)

PRIEUR.

A Trip Through Russia.—There is no country more fascinating in its semi-oriental wildness and barbaric grandeur than Russia, but of all European lands, it is perhaps the least known by English people, in spite of its vastness and importance. Although the present film obviously does not exhaust its great subject, it gives a remarkably interesting and intimate glimpse thereof, and may be most thoroughly recommended. At the present moment, moreover, it is especially desirable that we should be as familiar as possible with the land of our mighty Slavonic allies—and this film performs the ceremony of introduction in the most pleasant manner imaginable. (November 16th. 342 ft.)

SOLAX.

ber 16th. 1,010 ft.)

True Hearts.—A conventional and somewhat commonplace little story of a type which is, however, usually welcome with most audiences. It deals with the unhappiness caused by a thoughtlessly flirtatious young woman, and the manner in which she puts things right again. (November 16th. 1,010 ft.)

The Soul of Man.—A sentimental but very effective little story dealing with a parson who is also a man, and showing how his practical Christianity converts a rascal. It is quite excellent in a small way and should be very successful. It is very capably acted. (November 19th. 967 ft.)

UNITED.

The Power of Music.—A story of rather artificial and conventional sentiment, showing how an errant daughter is induced to return home by the power of a wonderful melody. Although unreal, the drama is in some respects effective, and it is well acted and staged. It would gain greatly by a suitable musical accompaniment, for which it offers considerable scope. (November 19th. 967 ft.)

EXCEL.

Under The Red Cross.—This very interesting little topical film is, in its way, somewhat unique, and was taken by special permission. It shows the training of recruits of the Royal Army Medical Corps at the Duke of York's School, Chelsea, and is, we believe, the only picture of its kind ever made. Those who know people in the Corps will be eager to recognise their friends, as the film is thoroughly up-to-date, whilst even for the casual spectator it has plenty of topical interest. (November 9th. 490 ft.)

PATHÉ FRÈRES.

A.K.

Colonel Heeza Liar, Farmer.—These wonderfully life-like comic animated cartoons mark a very distinct advance on the ordinary pictures of their class. Their interest does not consist merely of ingenious trickery (though in this respect they are certainly as

clever as any that have been done, for they are really well drawn and they are genuinely humorous. This is a series which should give pleasure to any audience. October 22nd. 640 ft.)

ECLECTIC.

Nick Winter and the Missing Gems.—The unique popularity of Nick Winter as the most fascinating of film detectives is due not only to the art of this famous character's creator, but at least equally as much to the skill of the author, M. P. Garbagni, who has been responsible for the invention of his various enthralling adventures. We have frequently pointed out in these columns that the most essential feature of a detective drama is a well-devised plot, free from palpable absurdities, and, above all, logical in its development. In spite of this apparently obvious truism, film detective dramas, in the majority of cases, have been notorious for the weaknesses of their foolish, ineffective stories. And that is why, in spite of the overwhelming number of sensational melodramas based upon the detection of crime, there are so very few really good detective stories to be seen on the screen. That this class of play, when properly presented, is unusually suitable for interpretation by the cinematograph is shown by the exceptional success of such pictures as the one under consideration. "Nick Winter and the Missing Gems" is a perfectly splendid production in almost every respect. As a story it holds one absorbed from beginning to end, and not the least part of its interest is due to the fact that the mystery with which it deals is not cleared up until the very conclusion. Throughout the plot one fixes the guilt, in one's mind, on almost every character in succession, but the final solution proves that one's conjectures have all been wrong, so cunningly is the play devised. It was this fascinating appeal to the reader's intellect which was mainly responsible for the enormous success of Conan Doyle's famous stories, and the method which he laid down is followed with equal effect in the Nick Winter tales. For the rest, it may be said that the film is quite perfectly acted, each character being presented with wonderful realism and finish. The staging and photography are all that they should be, and, as a whole, it may be said that "Nick Winter and the Missing Gems" is one of the very best films of the kind ever produced. We recommend it with the utmost confidence to the attention of exhibitors. (October 22nd. 3,710 ft.)

MICHIGAN.

Along the Deschutes River.—An interesting picture of wild, bare and grand rock scenery. A map at the beginning would be an advantage. (October 18th. 550 ft.)

PATHE.**Tears of Repentance.**—

Although its plot has no great originality, being in fact a sort of French "East Lynne," this drama is so admirably acted and beautifully staged that it has all the attraction of an entirely novel work. The perfect art of Mdlle. Robinne, M. Signoret and M. Alexandre is always a delight, almost irrespective of the play in which they appear, and in "Tears of Repentance" their acting is as wholly praiseworthy as in any other. The film is particularly notable for some wonderful studio settings of great depth and the

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utmost magnificence. It is, moreover, sumptuously dressed. Those who enjoy really fine acting and a story which, although conventional in itself, is rendered entirely human and convincing by the great skill with which it is presented, will find in "Tears of Repentance" an exceedingly enjoyable entertainment. (October 18th. 2,775 ft.)

Wiffles' Mascot Umbrella.—One never grows weary of the irresistible Wiffles, and to have three whole reels of him is, therefore, particularly delightful. The story of this film—a characteristic French farce—is composed of ancient ingredients, but it is splendidly presented and it contains any number of intensely amusing situations. Not only M. Prince, as the absurd hero, but everyone else enters with immense gusto into the spirit of the piece, which is, in consequence, a wildly ridiculous but joyous entertainment. We do not have nearly enough of these long farces who, when well done, justify their length quite as fully as long melodramas. (October 18th. 2,935 ft.)

The False Max Linder.—A somewhat original comic trifle, dealing with the endeavours of an imitation Max Linder to win fame by the methods of the great original. Needless to say, he is a very inferior imitation and, his spuriousness having been discovered, he suffers badly at the hands of those he has attempted to deceive. (October 22nd. 975 ft.)

S.C.A.G.L.

The Black Curtain.—A somewhat gruesome little tragedy, wonderfully well acted and of considerable power and originality. It is a sort of Grand Guignol rabloid melodrama, and is quite as effective as most of those famous little plays which have made so great a name for force and fearsomeness. An excellent picture for audiences which like rather strong fare. (October 18th. 850 ft.)

NIZZA.

A Four-footed Walf.—A pleasant trifle, acted by a wonderfully intelligent dog. It includes occasional glimpses of charming scenery, and is particularly suitable for children. (October 18th. 450 ft.)

G. SERRA.

CINES.



The Magic Spray.—A very excellent farce, reviewed in THE BIOSCOPE of October 1st on page 71. (November 2nd. 510 ft.)

Savona Riviera (North-West Italy.)—This very beautiful scenic film was reviewed in THE BIOSCOPE of October 1st, on page 73. (November 2nd. 330 ft.)

Bidoni's Trick.—A laughable matrimonial adventure of the irrepressible Bidoni, reviewed in THE BIOSCOPE of October 1st, on page 71. (November 5th. 470 ft.)

Tragedy of the Sea.—This is a pathetic story of a young fisher girl, who, after the death of her father and the desertion of her lover, flies from home and lives a solitary life on a neighbouring island, her mind unhinged by her troubles. Her faithless lover is wrecked while on his honeymoon, and his dead body is cast at Leda's feet. This is a forcible little drama, and contains some scenes of great beauty. (November 9th. 1,078 ft.)

The Lost Pocket-Book. A pleasing drama of of child life, reviewed in THE BIOSCOPE of October



1st, on page 71. (November 2nd. 1,780 ft.)

MILAN.

Milan.—This film contains all the features of interest in and around Milan with superb pictures of its architectural beauties, and some wonderful views taken from the top of the cathedral. (November 9th. 350 ft.)

Bloomer, Stableman.—Bloomer falls in love with a pretty circus artiste, and tries to qualify as an acrobat. He succeeds in being taken on as stableman, but after causing some commotion in the circus he manages to elope with the pretty girl. A very funny comedy. (November 9th. 553 ft.)

The Bells of Warning.—This is an absorbing love story of Italian fisher folk, with many very beautiful scenes, some sensational situations and highly emotional acting. An appreciation of this film has appeared in a previous issue. (November 12th. 1,800 ft.)

TRANS-ATLANTIC.

BISON.

Prowlers of the Wild.—An excellent "animal" film, in which several fine specimens are seen to the best advantage. Especially praiseworthy is the photography, which is clear and sharp throughout. Bert Bixby, proprietor of a circus, visits the South African headquarters. Here he meets Maud Graham, whose rather superintends the establishment. Bert secures the discharge of a villainous foreman, who stirs up the natives against the whites. A fierce battle ensues, made all the more terrifying by reason of the escape of the animals. Eventually the natives are beaten off, Bert finally rescuing Maud from a perilous situation. (October 26th. 1,980 ft.)

Tribal Wars in the South Seas.—This interesting film contains many scenes illustrative of native life and traditions on the Philippines. Especially noteworthy is the photography, while the enthusiasm and natural talent of the natives, whose services were enlisted by the Bison Company in their recent film-making tour, are quite remarkable. (November 5th. 1,871 ft.)

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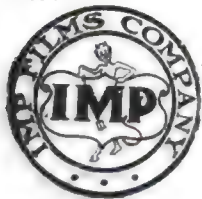
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CRYSTAL.

The Foolish Lovers.—The lovers quarrel, and, as lovers do, refuse to make it up. However, they are reunited through the kind offices of a maid. It is not a very interesting film and its humour is rather strained. (October 26th. 528 ft.)

In Wrong —.—A comedy of errors. We trust we may be pardoned for suggesting that the highly strenuous comedy "business" introduced into many of the Crystal Company's films militates considerably against their success. (October 29th. 994 ft.)

The Girl in Pants.—A madly amusing comedy of two jealous rivals, who, ignoring the ordinary rules governing a duel, keep up a running fight, with disastrous results for all concerned. (November 2nd. 615 ft.)

IMP.

Papa's Darling.—Quite an interesting little comedy which, if not particularly original, is pleasing and quite acceptable. (October 26th. 1,012 ft.)

An Old Rag Doll.—A sentimental story of a drunkard's reformation through the agency of two clever children. The film is acted with fine restraint

and is carefully produced. (October 29th. 1,018 ft.)

The Baited Trap.—A strongly dramatic film, of a type that is generally very popular. The situations are effectively handled while the acting is satisfactory. (October 29th. 1,668 ft.)

Topical War Cartoons.—This very excellent series of cartoons by Mr. Harry Mayer, the gifted American artist, cleverly hits off the present situation. (November 2nd. 500 ft.)

When the World was Silent.—A review of this drama appeared in our issue of September 24th, p. 1154B. (November 2nd. 2,889 ft.)

The One Best Bet.—Reviewed in THE BIOSCOPE, September 24th, p. 1154C. (November 5th. 1,000 ft.)

JOKER.

Captain Kidd's Priceless Treasure.—A somewhat dull and indifferent burlesque, in which the comedy element is more extravagant than amusing. (October 26th. 964 ft.)

The Fatal Letter.—Although not particularly amusing, this typically American comic is briskly acted, the story being carried along with a decided "swing." (October 29th. 1,013 ft.)

Willie Walrus, Detective.—Willie attempts to fathom a mysterious case, only to bring other discredit upon his very peculiar methods. It is not a very humorous film, in spite of the artist's efforts, and, unfortunately, it is far too long. (November 2nd. 918 ft.)

Love, Roses and Trousers.—This comedy production suffers from another absurd title. It is quite an amusing little trifle and can be recommended. (November 5th. 987 ft.)

NESTOR.

Sophie of the Films: In a Burning House.—A further adventure in Sophie's life as a moving picture actress, in which she is no more successful than on previous occasions. (October 26th. 987 ft.)

Maggie's Honest Lover.—Played in a spirit of broad farce, this film provides plenty of fun. The scenes are laid in the grounds of the San Francisco Exposition. (October 29th. 1,004 ft.)

By the Sun's Rays.—The Western productions of the Nestor Company are generally superior to the usual type of cowboy film. "By the Sun's Rays" is quite an excellent drama, ingeniously constructed and capably acted. It is a praiseworthy production. (November 2nd. 1,005 ft.)

The Den of Thieves.—A somewhat unconvincing "social drama," whose chief weakness lies in its abrupt ending. The mounting and staging are excellent, while the acting, if not particularly brilliant, is quite satisfactory. (November 5th. 978 ft.)

When Eddie Went to the Front.—An amusing comedy of a "cub" reporter, who is sent to the front as a war correspondent. He is by no means a success, and returns to more peaceful duties. (November 5th. 1,001 ft.)

REX.**The Boob Detective.**

The story of a self-appointed country detective who, aided very considerably by luck—in the person of a pretty girl reporter—secures the arrest of two criminals. Mr. Robert Leonard, an actor of great ability, is

not very happy in his part; nevertheless he plays with much skill and obtains a lot of quiet fun from many quaint situations. (October 26th. 1,006 ft.)

Lost by a Hair.—While this film is by no means equal to the usual productions of the Rex Company, it is capably played and proves quite acceptable. As in all this company's releases, the photography is excellent. (October 29th. 958 ft.)

The Foreman's Mistake.—Another uninteresting story of Western life, introducing some really excellent riding and many beautiful natural scenes. (October 29th. 1,006 ft.)

At the Foot of the Stairs.—This film was reviewed in our issue of September 24th, p. 1154A. (November 2nd. 1,001 ft.)

Circle 17.—This melodramatic film certainly lacks nothing in the way of incident. It deals with the machinations of a notorious Italian secret society, with all its mysterious doings and signs. It is quite an exciting production, and of more than ordinary interest. (November 5th. 1,097 ft.)

STERLING.

A Dramatic Mistake.—One of the irresistible Sterling comics. There is, of course, very little story, but the film abounds in rollicking fun. (October 26th. 993 ft.)

It's a Boy.—In their way, the clever Sterling juveniles are even more amusing than the members of the elder company. They are always delightful, especially little Billy, who, by the way, will speedily rival Ford Sterling himself. (October 29th. 956 ft.)

Billy's Vacation.—A Sterling juvenile comedy, introducing little Billy in a mischief-making rôle. It is a very clever picture, abounding in good-humoured fun. (November 5th. 987 ft.)

UNIVERSAL IKE.

A Case on the Doctor.—A boisterous comic, dealing with the intense admiration of the cowboys for a new lady doctor. In their anxiety to secure her attention, all are more or less smitten with sudden accidents. They are speedily cured when the lady's fiancé arrives on the scene. (October 29th. 954 ft.)

Universal Ike in His City Elopement.—There is very little story in this comic film, but an abundance of somewhat rough humour which will probably make it quite acceptable. (November 2nd. 996 ft.)

VICTOR.

Her Ragged Knight.—Miss Florence Laurence is perfectly delightful in every part in which she appears, and particularly charming is she as an unruly girl whose manners are the despair of her staid old aunt and also of her male guardian, who, however, speedily falls a victim to her charms, though in a most unorthodox way. (October 26th. 2,026 ft.)

The Silent Witness.—The story of this Western drama is ingeniously constructed and decidedly above the average. It makes an interesting production and is well supported by excellent acting. (October 29th. 1,914 ft.)

The Madman's Ward.—We have here a very artistic and beautifully produced film, which, in spite of its somewhat melancholy story, is rendered perfectly delightful by the art of Miss Florence Laurence, who indeed, gives a magnificent performance as the wild, unconventional girl, whose knowledge of her fellow creatures is limited to her guardian—a crazy old hermit, and an occasional fisherman. Perhaps, somewhat "above the heads" of the average audience, nevertheless, the film is to our mind, quite one of the most beautiful productions we have seen. (November 2nd. 1,997 ft.)

Irene's Busy Week.—If not particularly original this is a bright and amusing little play, introducing a charming heroine who will speedily win all hearts. It is quite a good film. (November 5th. 994 ft.)

THANHOUSER.**THANHOUSER.**

The Outlaw's Nemesis.—A sufficiently interesting Western drama, dealing with the rather mean trick by means of which a young woman captures a notorious bandit, and incidentally gains her father's consent to her marriage with the man of her choice. The film is notable for its marvellous photography, which is of a consummate perfection,



unusual even for the Thanhouser Company. (October 26th. 996 ft.)

PRINCESS.

The Little Señorita.—A conventional little story, decked out with numerous novel incidents and, as a whole, effective if unambitious. It tells how a young American wins the hand of a pretty South American Spanish girl by saving the latter's father and his

family from an extremely unpleasant situation. Although not at all Spanish types, Miss Muriel Ostriche and Miss Marie Rainford do well as the little señorita and her mother respectively, whilst Mr. Boyd Marshall is excellent as the American hero of the piece. The photography is remarkably fine. (October 26th. 1,004 ft.)

URBANORA.

Maud and the Bachelors.—Maud's husband is called to Paris on urgent business, but she finds a card which suggests that his business is transacted at a certain gay Bachelors' Club. Maud disguises her-



self as a sportive old bachelor and makes a great success at the club, but when she takes off her disguise her husband is fined £100 for having broken the rules of the club. It is very well played all round and the lady's disguise is a masterpiece of make-up. (November 5th. 975 ft.)

Peter, the Glazier.—This is an amusing little comedy, showing Peter's attempts to make use of a glazier's outfit which he has annexed. He creates a demand for his services with the use of a hammer, and his career eventually comes to a disastrous end. (October 29th. 480 ft.)

Heroic Belgium.—This is a very interesting series of pictures, showing places of interest in Belgium and many very beautiful views of the country which is now the seat of war. The photography is admirable. (October 29th. 555 ft.)

The Resources of Canada.—This is one of a fine series showing Canada's enormous output of food-stuffs. The potato harvest, onion fields and vast orchards are shown under ideal conditions. (November 5th. 355 ft.)

UNIVERSAL FILM CO., LTD.**HERON.**

One Up on Father.—Comedy which, although based upon a somewhat threadbare idea, serves the purpose well in depicting the quaint adventures of a timorous old gentleman whose clothes have been stolen whilst bathing. The instigator, a cinema actor, leaves him a convict's suit, then calmly elopes with his daughter.

VITAGRAPH.



A Wayward Daughter.—A pretty domestic drama, in which Miss Norma Talmadge appears to great advantage. Reviewed in THE BIOSCOPE of September 17th, on p. 1095. (October 26th. 2,063 ft.)

The Circus and the

Boy.—One of the delightful exploits of Sonny Jim, in which, at a travelling circus he is substituted for the Tattooed Dwarf. This very clever child has the assistance of a strong company, including Mr. Pefft Johnson and Mr. James Lackey, who contribute to a bright and amusing comedy. (October 26th. 1,064 ft.)

The Last Cartridge.—A reissue of a military drama of the Sepoy Rebellion. It is somewhat artificial in plot and marks the great advance made by the Vitagraph Company in recent years. (October 26th. 600 ft.)

Father's Flirtation.—In this brilliant two-reel farce Mr. Bunny, coming up to town with his wife and daughter, is led into a mild flirtation with a pretty widow who keeps a boarding house. Mrs. Bunny takes rooms in the same house and Mr. Bunny attempts, like Falstaff, to escape in a dress which he finds in a lady's wardrobe. The fun is fast and furious and affords great scope for the humour of Miss Flora Finch and Mr. John Bunny. (October 26th. 2,011 ft.)

The Reformation of the Gang.—An interesting story of tenement life, showing how the leader of a gang of very juvenile "toughs" is reformed through the agency of the pretty daughter of a judge. It is very well played by Mr. Paul Kelly and a strong company. Miss Beatrice McKay shows qualifications which, with more experience, will be of great value in ingenue parts. (October 26th. 1,047 ft.)

Two Stepchildren.—Joe Leigh is the son of a small farmer, but his artistic temperament leads him to the city, where he endeavours to make his way as an artist. His uncle's adopted daughter, Hazel, finding life unbearable at home, goes to New York to find Joe. She tries to make a living as an artist's model, but, finding herself in desperate straits, she attempts to end her life in the river. She is rescued by Joe, and with the responsibility of caring for her he finds the way to success. It is a good drama, excellently played by Miss Dorothy Kelly and Mr. James Morrison. (October 26th. 1,040 ft.)

The Violin of M'sieur.—A fine drama of the Franco-Prussian War in two reels, reviewed in THE BIOSCOPE of September 24th, on pp. 1174-5. (November 2nd. 1,850 ft.)

A Train of Incidents.—A farcical comedy, played by Miss Flora Finch and Mr. John Bunny, reviewed in THE BIOSCOPE of September 24th, on p. 1175. (November 2nd. 1,060 ft.)

His Kid Sister.—A stirring cowboy comedy, featuring Miss Margaret Gibson. Reviewed in THE BIOSCOPE of September 24th. (November 2nd. 1,071 ft.)

John Rance, Gentleman.—This powerful social drama was reviewed in THE BIOSCOPE of September 24th, on p. 1175. (November 5th. 1,710 ft.)

Officer Kate.—This amusing comedy, featuring Miss Kate Price, was reviewed in THE BIOSCOPE of September 24th. (November 5th. 1,051 ft.)

WARNER'S.

A Fight on the Frontier.—This well-played and picturesque military drama was specially reviewed in THE BIOSCOPE of September 24th on p. 1185. (October 26th. 1,436 ft.)

WESTERN IMPORT CO.

BRONCHO.

The Hour of Reckoning.—This is a very strong drama of the North-West, in which John Burr swears vengeance on Rawson, the man who has stolen his wife from him. Attacked by Indians, they take refuge in a log cabin, where Burr announces his intention of killing Rowson. The latter, however, is captured by the Indians, and Burr shoots the woman and himself to escape falling into the hands of the savages. A very exciting drama and well played. (September 24th. 1,038 ft.)

KEYSTONE.

In the Clutches of a Gang.—This is a two-reel feature of first importance, recording the astounding efforts of the famous Keystone police to round up a gang of crooks, their enthusiasm involving the Mayor in dire disaster. It is a film which shows these remarkable comedians to the best advantage. (October 26th. 1,976 ft.)

How Villains are Made.—An exceedingly clever and amusing film, played by children. Reviewed in THE BIOSCOPE of September 24th. (November 2nd. 1,400 ft.)

When Villains Meet.—A clever burlesque, played with all the strenuous humour of the Keystone comedians and showing some magnificent specimens of deplorable villainy, who all receive the proper reward for their iniquity. (October 26th. 1,040 ft.)

KOMIC.

Wrong All Round.—Spotty Jones is threatened by invasion from his mother-in-law, so changes the name plates in his flat. The mother-in-law visits Mr. Hicks, who has to be protected by his indignant wife. Jones succeeds in alienating all parties and is severely handled. A good comic film of the conventional order. (October 26th. 1,115 ft.)

The White Slave Catchers.—A clever little comedy, in which Sue's father threatens to prosecute her sweetheart Tim as a white slaver if he elopes with his daughter. Sue cleverly disguises herself as a negress and succeeds in escaping with her lover, and after their marriage her father decides to forgive them. A very amusing film. (October 26th. 990 ft.)

YORKSHIRE SALES AGENCY.

BAMFORTH.

Winky Wins.—Comedy upon broadly humorous lines wherein Winky, after stealing a portmanteau, appears at the far-distant cottage as an expectant visitor. The real boarder makes a belated arrival, clad in Winky's rags, and meets with a far from joyous reception. (October 26th. 660 ft.)

Winky Tries Chicken Raising.—In this, a species of comic narrative, the jealousy of a rival over Winky's poultry brings along two egg-stealers, who also effect a mean substitution. The tables are neatly turned and the arch-plotter finds himself possessed of eggs obviously spurious and unfertile. (October 26th. 512 ft.)

Y.S.A.

Tricked by His Pal.—Humour of a somewhat antiquated order is atoned for by some clever acting. Tells of a fickle swain and the result of the discovery of his perfidy by a bevy of fair victims. His sworn "pal," meanwhile, makes off with the latest capture, a pretty widow. (November 2nd. 807 ft.)

Elsie's Burglar.—One or two rather impossible situations are inclined to mar what is otherwise a fairly good comedy. The method of capture, in the case of the burglars is, to say the least of it, curious. The "chase" portion might, also, have been improved upon. (November 5th. 506 ft.)

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"BEAUTY."

	Des.	Feet.	Date.
Her Really Mother.....D		1006	Oct. 12
A Midsummer Love Tangle.....C		980	— 19
Susanna's New Suit.....C		990	— 26

"FLYING A."

	Des.	Feet.	Date.
All On Account of a Jug.....C		1000	Oct. 12
At the End of a Perfect Day.....D		1063	— 15
Business versus Love.....D		990	— 19
The Trap.....D		1982	— 22
The Widow.....D		904	— 26
False Gods.....D		1986	— 29

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Gerrard 4818.

Rexmopic, Piccy, London.

IMPERIAL.

	Des.	Feet.	Date.
Our Indian Empire.....Int		495	Oct. 26

VAUDE FILMS.

	Des.	Feet.	Date.
The Gipsy's Curse.....Com		412	Oct. 12
Chums.....D		1057	— 17
Tromboner's Strong Note.....Com		607	— 17
Who Was to Blame.....Com		640	— 26

ANDERSON, VAY, HUBERT AND BLUMBERG, LTD.

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Regent 2718.

Kinescopic, Piccy, London.

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How Johanna Saved the Home...Com		380	Oct. 12
The Toll of the Warpath.....D		2100	— 12

BIOSCOPE FILM & SUPPLY CO., LTD.

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Regent 5678.

AUBERT.

	Des.	Feet.	Date.
A Hero's Sacrifice.....D		2395	Oct. 19

CYGNET.

Thelma.....D		2500	Oct. 12
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Aphrodite, London.

AMBROSIO.

	Des.	Feet.	Date.
Tweedledum's Sleeping Sickness.....Com		388	Oct. 29

BROWNE.

The Tramp and the Tenner.....C,D		660	Oct. 26
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CLIMAX.

Poppies.....D		1300	Oct. 22
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(Head Office: Bradford.)

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Kettle, Bradford.

	Des.	Feet.	Date.
Teesdale and Swaledale.....S		510	Oct. 19
The Girl and the Gold Mine.....C		940	— 22
Pincher's Unlucky Day.....Com		387	— 26
People of the Rocks.....D		1200	— 26

CLARENDON.

167-9, Wardour Street, W.

Regent 4526.

Clarifilm, London.

	Des.	Feet.	Date.
Jack as a Bus Conductor.....Com		511	Oct. 12

COLORFILMS, LTD.,**80-82, Wardour Street, W.**

Central 6730.

Kinmacolor, London.

KINEMACOLOR.

	Des.	Feet.	Date.
Aberdeen	S 1 reel	Current	
British Columbian Scenery.....	S	—	—
Trip on the Lottsberg River, Switzerland	S	—	—
On the Riviera.....	S	—	—
Everlasting Flowers.....	E	—	—
Victoria, British Columbia.....	S	—	—
Convict Life in Jamaica.....	Int	—	—
Around Mandeville and the Rio Cobre	S	—	—
Port Antonio and the Blue Hole.....	S	—	—
Sports in Jamaica.....	E	—	—
Natural Life in West Indies.....	Int	—	—
Along the Northern Coast of Jamaica	S	—	—
The Menace of the Fly.....	E	—	—

DAVISON'S FILM SALES AGENCY.**151-3, Wardour Street, W.**

Regent 4985.

Dafilsage, London.

ANCHOR.

	Des.	Feet.	Date.
For Love and the Crown.....	D	2674	Oct. 26

B. and C.

	Des.	Feet.	Date.
The Girl Boy Scout.....	C	518	Oct. 12
The Black Cross Gang.....	D	1872	— 12
Lest We Forget.....	D 1 reel	—	22
Heads or Tails!.....	Com	514	— 20

MARTIN.

	Des.	Feet.	Date.
Dreamy Jimmy Dreams Again....	Com	511	Oct. 15
War's Grim Reality.....	D 1 reel	—	19
I Should Say So.....	Com	703	— 22
The Mat that Mattered.....	Com	444	— 26

ECLAIR FILM CO., LTD.**12, Moor Street, Cambridge Circus, W.**

Regent 630.

Cineparlon, London.

AMERICAN STANDARD.

	Des.	Feet.	Date.
Duty	D	2014	Oct. 12
The Blunderer's Mark.....	D	960	— 12
The Stirrup Brother.....	D	2000	— 22
Dead Men's Tales.....	D	2005	— 26
Apply to Janitor.....	Com	550	— 29

ECLAIR.

	Des.	Feet.	Date.
After the L.S.D.....	Com	454	Oct. 12
The Microbe Fiend.....	D	2870	— 19
Gladys at the Barracks.....	Com	534	— 19
Willy and the Cabinet Minister...Com		490	— 22
Willy Boycotts German Goods....Com		543	— 26

SCIENTIA.

	Des.	Feet.	Date.
The Caddis Fly.....	E	330	Oct. 19
The Wild Coot.....	E	375	— 22
The Toad.....	E	400	— 26
Microscopic Green Algae.....	E	392	— 29

EDISON.**25, Clerkenwell Road, E.C.**

Holborn 5050.

Randomly, London.

	Des.	Feet.	Date.
The Ghost of Mother Eve.....	D	1045	Oct. 12
Andy Goes a-Pirating.....	C	980	— 12
Laddie	D	1874	— 15
Something to A-Door.....	C	1064	— 15
The Adventure of the Stolen Slipper	D	905	— 19
An Affair of Dress.....	D	1010	— 19
In Lieu of Damages.....	D	1100	— 22
Nearly a Widow.....	C	1010	— 22
Putting One Over.....	D	1040	— 26
A Deal in Statuary.....	Com	520	— 26
In the Shadow of Disgrace.....	D	2010	— 29
The Revengeful Servant Girl.....	C	1075	— 29

ESSANAY.**H. A. Spoor, 148, Charing Cross Road, W.C.**

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Essafilm, London.

	Des.	Feet.	Date.
A Night With a Million.....	C.D	906	Oct. 12
Broncho Billy's Punishment.....	D	969	— 12
Trinkets of Tragedy.....	D	1084	— 15
Sophie Gets Stung.....	C	1017	— 15
The Fable of the Good Fairy.....	C	1042	— 15
Broncho Billy and the Sheriff.....	D	904	— 19
The Daring Young Person.....	D	984	— 19
Night Hawks	D	1084	— 22
Slippery Slim, Diplomat.....	C	964	— 22
A Boarding House Scramble.....	C	989	— 22
Slippery Slim's Inheritance.....	C	901	— 26
A Clash of Virtues.....	D	904	— 26
Money Talks.....	C	904	— 26
The Seventh Prelude.....	D	1078	— 29
The Fable of the Higher Education	C	1010	— 29
The Squatter's Girl.....	D	994	— 29

GAUMONT.**Chrono House, Sherwood Street, W.**

Gerrard 5966-7-8.

Chronophon, London.

	Des.	Feet.	Date.
For the Empire.....	D	2100	Oct. 12
The French Navy Prepares for War	Top	500	— 15
If England Were Invaded.....	D	2380	— 19

HEPWORTH.**2, Denman Street, Piccadilly Circus, W.**

Gerrard 2451.

Heptoic, London.

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So Much Good in the Worst of Us	Com	925	Oct. 12
Her Suitor's Suit.....	Com	850	— 12
A Ghostly Affair.....	Com	575	— 15
Unfit: or The Strength of the Weak	D	1175	— 15
The Hills are Calling.....	D	1150	— 19
The Maid and the Money.....	C	875	— 22
Watersmeet Valley, North Devon...S		450	— 22
His Country's Bidding.....	D	1750	— 26
Simpkins Gets the War Scare...C		525	— 29

KINETO,**80-2, Wardour Street, W.**

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Love and Magic.....	Com	590	Oct. 15
With the Grecian Army.....	Int	850	— 19
Neutrals	Int	780	— 26

LUBIN CO.,**Head European Office: 4, New Compton Street, W.C.**

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The Incompetent.....	D	1068	Oct. 12
Tough Luck.....	Com	535	— 12
A Traitor to His Country.....	D	1032	— 15
Fooling Fanny's Father.....	Com	649	— 15
Who Seeks Revenge.....	D	2055	— 19
All for Love.....	C	737	— 19
Within the Noose.....	D	1033	— 22
While Auntie Bounced.....	Com	419	— 22
The False Shadow.....	D	2039	— 26
A Matter of Record.....	C	1031	— 26
The Lure of the Car Wheels.....	D	2035	— 26
She Wanted to Know.....	Com	205	— 26

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BIOGRAPH.

The Smuggler's Wife.....	D	1027	Oct. 12
A Game of Freeze Out.....	Com	447	— 12
The District Attorney's Burglar.....	D	1028	— 15
Spending It Quick.....	Com	481	— 15
The Gipsy Talisman.....	C.D	1030	— 19
Baseball: Grand Old Game.....	Com	537	— 19
The Counterfeiter's Daughter.....	D	1030	— 22
The Chief's Love Affair.....	Com	520	— 22
The Terrible Lesson.....	D	1019	— 26
Love and Hash.....	Com	519	— 26
The Man from the Past.....	D	990	— 29

H. and B.

The Simplon Pass.....	S	380	Oct. 12
Treviso	S	440	— 15
Locarno	S	348	— 19
A Chamois Hunt.....	Sp	367	— 22
At the London Zoo.....	E	601	— 26
The Isle of Wight.....	S	481	— 29

KALEM.

	Des.	Feet.	Date.
The Rival Railroad's Plot.....	D	2072	Oct. 12
The Deadly Battle at Hicksville.....	Com	1036	— 12
Don't Monkey With the Buzz Saw.....	Com	1042	— 15
The Indian Agent.....	D	2127	— 15
The Chief of Police.....	D	1065	— 19
Grey Eagle's Revenge.....	D	1058	— 19
Near Death's Door.....	D	1036	— 22
A Substitute for Pants.....	Com	1020	— 22
Old Higginbotham's Daughter.....	D	1065	— 26
Defying the Chief.....	D	1062	— 26
Sherlock Bonehead.....	Com	1048	— 29

PICCADILLY.

The Clever One.....	C.D	1540	Oct. 15
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NEW AGENCY FILM CO.,**81-3, Shaftesbury Avenue, W.**

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	Des.	Feet.	Date.
Tweedledum Lucky After All.....	Com	675	Oct. 19

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Giant Snow Ploughs.....	Int	394	— 29

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APOLLO.

	Des.	Feet.	Date.
Rafferty's Raffle.....	Com	893	Oct. 22
Fred Sees the Point.....	Com	946	— 29

MAJESTIC.

A Lover's Gift.....	D	1977	Oct. 12
The Song of the Shoemaker.....	D	997	— 15
The Swindlers.....	D	973	— 19
The Old Derelict.....	D	1007	— 22
The Burden.....	D	984	— 29

RELIANCE.

Seeing Stars and Stripes.....	D	402	Oct. 15
Wife from the Country.....	D	1000	— 15
The Weaker Strain.....	D	2002	— 19
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Fickle Mary Jane.....	Com	597	— 29

NORDISK.**Nordisk Film Co., 25, Cecil Curt, W.C.**

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The Soul's Awakening.....	D	2800	Oct. 12
Rothenburg.....	S	371	— 15
A Welcome Lodger.....	Com	1053	— 15
The Spy.....	D	2030	— 26

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True Cat and Mouse Act.....	Com	725	— 25

COMICA.

Bigorno Tries Opium Smoking...Com	550	Oct. 15
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ECLECTIC.

Nick Winter and the Missing Gems D	3710	Oct. 22
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Acrobatics by Two Dars.....V	375	Oct. 11
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Storm and Calm on Coast of Sicily S	425	Oct. 11
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MICHIGAN.

Along the Deschutes River.....S	550	Oct. 18
Water Power in U.S.A.....Int	250	— 25
For the Sake of the Past.....D	875	— 29

NIZZA.

A Four-footed Waiter.....		Oct. 18
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	Des.	Feet.	Date.
Villennoux: Pondicherry.....S		350	Oct. 15
How We Get Our Silk: Part 1.....E		675	— 15

PATHEPLAY.

The Finger of Fate.....D	2050	Oct. 11
A Net of Villainy.....D	1975	— 15
Hogan's Alley.....Com	875	— 15
The Dumb Witness.....D	2115	— 22
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Max Gets Too Much Mother-in-Law Com	425	Oct. 11
Tears of Repentance.....D	2775	— 18
Wiffles' Mascot Umbrella.....Com	2035	— 18
The Bonesetter's Daughter.....D	845	— 22
The False Max Linder.....Com	975	— 22
Max's Revenge.....C	385	— 25
Sons of the Sea.....Int	345	— 29

S.C.A.G.L.

The Black Curtain.....D	850	Oct. 18
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SCIENCE AND NATURE.

How We Get Our Silk: Part 2.....E	675	Oct. 22
How We Get Our Silk: Part 3.....E	675	— 29

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Rastus' Riotous Ride.....Com	1050	Oct. 11
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FOLLY.

	Des.	Feet.	Date.
Pimple's Proposal.....	Com	535	Oct. 12
Pimple Enlists.....	Com	850	— 19
Lieut. Pimple and the Stolen Invention	Com	612	— 26

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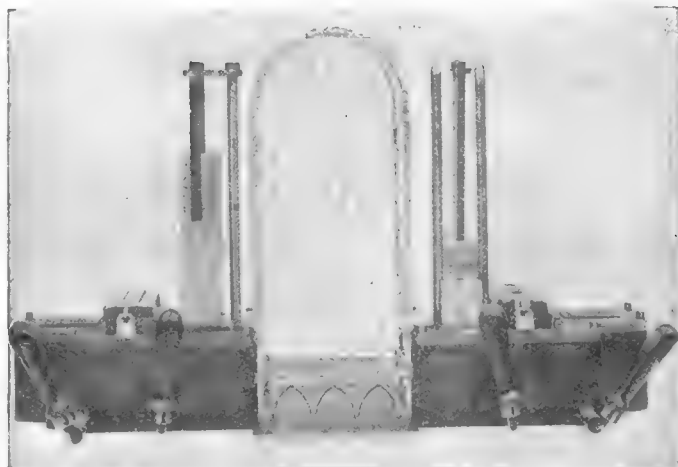
	Des.	Feet.	Date.
A Desperate Chance.....D	954	Oct. 22	

ACME.

In a Fix.....Com	402	Oct. 15
The Doctor's Monkey.....Com	472	— 19
The Love Chase.....Com	412	— 26

PRIEUR.

The Clay Pipe Industry.....Int	345	Oct. 12
In the Abruzzi Mountains.....S	245	— 19
Brest—A French Naval Port.....S	385	— 26
Manufacturing Paper.....F	420	— 29



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	Des.	Feet.	Date.
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Retribution.....	D	1004	— 15
A Terrible Night.....	Com	984	— 22
The Heavenly Widow.....	C	1000	— 29

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	Des.	Feet.	Date.
Love's Labour Lost.....	D	998	Oct. 19
Under Two Regimes.....	D	750	— 26
The Sea.....	Nov	418	— 29

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	Des.	Feet.	Date.
The American Soldier.....	D	1000	Oct. 12
The Mother of Seven.....	C	1005	— 12
His First Ride.....	Com	434	— 12
Caryl of the Mountains.....	D	1044	— 15
His Fight.....	D	1055	— 15
The Garden of Brides.....	D	2070	— 19
Doc Yak's Temperance Lecture	Com	253	— 19
Algie's Sister.....	C	1020	— 19
The Sealed Package.....	D	1075	— 22
The Captain's Chair.....	Com	974	— 22
The Doctor's Mistake.....	D	1026	— 22
Footprints.....	D	1070	— 26
When the Cook Fell Ill.....	C	1000	— 26
Love versus Pride.....	D	1223	— 26
The Mother Heart.....	D	1710	— 26
Doc Yak's Zoo.....	Com	408	— 29
Dawn.....	D	1089	— 29

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CINES.

	Des.	Feet.	Date.
Her Cruel Ordeal.....	D	2326	Oct. 5
Lake Como.....	S	370	— 5
Bloomer & the Dogs.....	Com	550	— 5
The Author's Wife.....	D	1270	— 8

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	Des.	Feet.	Date.
The Char-Lady.....	C	1001	Oct. 12
The Harlowe Handicap.....	D	2007	— 15
The Girl Across the Hall.....	D	1012	— 19
From the Shadows.....	D	2012	— 22
The Outlaw's Nemesis.....	D	906	— 26
Deborah.....	D	2004	— 29

PRINCESS.

	Des.	Feet.	Date.
His Enemy.....	D	1007	Oct. 12
Professor Snaith.....	C.D	990	— 19
The Little Señorita.....	D	1004	— 26

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Campaigning With Custer.....	D	1905	Oct. 15
The Old Cobbler.....	D	1902	— 22
Prowlers of the Wild.....	D	1980	— 26

CRYSTAL.

	Des.	Feet.	Date.
His Lucky Day.....	Com	991	Oct. 12
Lost, Stolen or Strayed.....	Com	981	— 15
Shadowed.....	Com	584	— 19
Charlie's Waterloo.....	Com	915	— 22
The Foolish Lovers.....	Com	528	— 26
In Wrong.....	Com	994	— 29

GOLD SEAL.

	Des.	Feet.	Date.
Lucille Love: Part 14.....	D	2000	Oct. 12
Lucille Love: Part 15.....	D	2000	— 19

IMP.

	Des.	Feet.	Date.
The Man Who Lost, But Won.....	D	1088	Oct. 15
Enmeshed by Fate.....	D	1981	— 19
The Fatal Step.....	D	1031	— 22
Papa's Darling.....	C	1012	— 26
An Old Rag Doll.....	D	1018	— 29
The Baited Trap.....	D	1668	— 29

JOKER.

	Des.	Feet.	Date.
Tick, Tick.....	Com	989	Oct. 12
A Boarder's Mishaps.....	Com	800	— 15
Love and Electricity.....	Com	994	— 19
A Quiet Day at Murphy's.....	Com	993	— 22
Capt. Kidd's Priceless Treasure	Com	964	— 26
The Fatal Letter.....	Com	1013	— 29

NESTOR.

	Des.	Feet.	Date.
Sophie of the Films.....	C	980	Oct. 12
Under Western Skies.....	D	987	— 12
The Lost Arrow.....	D	965	— 15
Those College Days.....	C	1002	— 19
Across the Mexican Line.....	D	1000	— 22
In a Burning House.....	C	987	— 26
Maggie's Honest Lover.....	C	1004	— 29

POWERS.

	Des.	Feet.	Date.
Regeneration.....	D	610	Oct. 12
The Romance of an Actor.....	D	1989	— 15
The Brand of Cain.....	D	900	— 19

REX.

	Des.	Feet.	Date.
The House Discordant.....	D	2000	Oct. 12
The Woman in Black.....	D	900	— 19
A Law Unto Himself.....	D	1042	— 22
The Boob Detective.....	C	1006	— 26
Lost by a Hair.....	C	958	— 29
The Foreman's Defeat.....	D	1006	— 29

STERLING.

	Des.	Feet.	Date.
Papa's Boy.....	Com	1000	Oct. 15
The Flirt.....	Com	981	— 22
A Dramatic Mistake.....	C	903	— 26
It's a Boy.....	C	956	— 20

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Ike is Kept From Being an Actor.....	Com	985	Oct. 15
Ike, Jun., "Bearly" Won Her.....	Com	864	— 19
A Case on the Doctor.....	Com	954	— 26

VICTOR.

The Doctor's Testimony.....	D	2013	Oct. 12
The Sandhill Lovers.....	D	937	— 19
A Twentieth Century Pirate.....	C.D	1026	— 22
The Silent Witness.....	D	1014	— 20

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Domestic Economy.....	C	687	Oct. 22

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Alone I Did It.....	Com	545	Oct. 12
In the Land of the Kangaroo.....	D	2193	— 19
On an Australian Trawler.....	Int	387	— 22

MOTOGRAPH.

British Bull-Dogs at Gun Drill.....	Top	412	Oct. 22
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In Southern Algeria.....	S	405	Oct. 15
Dupin and the Laundry Maids.....	Com	450	— 15
Sammy, the Printer.....	Com	415	— 22
The Resources of Canada: Part I.....	Top	350	— 22
Peter, the Glazier.....	Com	480	— 20
Heroic Belgium.....	Int	555	— 20

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	Des.	Feet.	Date.
The Right of Way.....	D	2000	Oct. 12
The Ladies' War.....	C	1033	— 12
The Crime of Cain.....	D	1007	— 12
Our Fairy Play.....	C	1094	— 15
Only a Sister.....	D	1014	— 15
The Persistent Mr. Prince.....	C	1027	— 15

Des. Feet. Date.

The Passing of Diana.....	D	2037	— 19
The Old Maid's Baby.....	C	1014	— 19
Happy-Go-Lucky.....	C.D	1033	— 19
The Last Will.....	D	2014	— 22
Maria's Sacrifice.....	D	1054	— 22
The "Bear" Facts.....	C	1058	— 22
A Wayward Daughter.....	D	2063	— 26
The Circus and the Boy.....	C	1064	— 26
The Last Cartridge.....	D	600	— 26
Father's Flirtation.....	C	2011	— 29
Reformation of the Gang.....	D	1047	— 20
The Two Step-children.....	D	1040	— 20

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Facing the Gatling Guns.....	D	2160	Oct. 15

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	Des.	Feet.	Date.
The Chicken Chaser.....	Com	1105	Oct. 12
A Fatal "High C.".....	Com	1020	— 15
Baffles, Gentleman Burglar.....	C	2040	— 19
The Passing of Izzy.....	C	1000	— 22
In the Clutches of a Gang.....	C	1076	— 26
When Villains Meet.....	C	1040	— 20

KOMIC.

Nearly a Burglar's Bride.....	Com	973	Oct. 12
Izzy and the Bandit.....	Com	981	— 15
Bill's Job.....	Com	1003	— 22
Wrong All Round.....	Com	1115	— 26
The White Slave Catchers.....	Com	909	— 20

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Winky and the Cannibal Chief.....	Com	500	Oct. 12
Winky Becomes a Family Man.....	Com	505	— 15
Winky Goes Spy Catching.....	Com	545	— 19
Winky's Mother-in-Law.....	Com	480	— 22
Winky Wins.....	Com	600	— 26
Winky Tries Chicken Raising.....	Com	512	— 29

Sunderland and Wearside Sidelights.

(BY OUR OWN CORRESPONDENT.)

Rights for the four northern counties for "Traffic in Souls," a sensationally-set drama dealing with the white slave traffic, have been secured by the North-Eastern Film Service, Sunderland, who tell me that the picture has broken all records at the few places where it has already been screened. This enterprising firm has also the handling for the North of the Kinema Exclusive Company's "Monsieur Lecoq," as well as "The Belle of Yorktown," "The Life of Shakespeare," "The Octoroon," "Was It He?" dealing with the Starchfield mystery. "N.E.F.S. always spell good.

Few men know better how to hit 'em than Mr. James Noble, proprietor of the Gem Palace, at Southwick-on-Wear, who, by dint of keeping the public interested in his show, is keeping up his attendances splendidly. The other evening he had "an all-Keystone night," and advertised it most effectively. What he did was to arrange for the loan of a number of the Keystone Company's players' costumes—the very dresses used in some of their famous comedies. These were donned by his employees and others, and, headed by a band, the procession paraded the principal streets. Crowds were attracted by the unique spectacle, and the reward will be lasting.

Wheatley Hill is one of those many places in Durham County where one finds some thousands of people in what is known as a "pit village." Not far off are several other big villages. Some of these places possess first-class halls: the Palace at Wheatley, for example, has accommodation for over a thousand, with a full-sized stage, upon which, on the screen, you invariably find some of the best stuff in the market. Mr. James Burley is manager of the Palace, has been in the business many years, and certainly knows how to make a hall pay. He is doing this at Wheatley Hill, despite the irregular working of the pits, and the fact that so many hundreds of the miners have joined the colours. Last week he showed "The Horrors of War," giving a special lecture himself upon the film, and "The Secret of Adrianople," which picture has really become historic and splendidly topical. Another illustration of his enterprise is that this week his vaudeville includes a Belgian performer, who comes direct from Brussels, and opens his northern tour at Wheatley Hill. Some time ago, Mr. Burley was in America, and made it his business to visit some of the principal film-producing theatres. He would be glad to be put on the mailing list of any firms with whom he has not done business. "Waterloo" made record business at the Palace, for which Mr. Burley has just booked, through the North-Eastern Film Agency (Sunderland), "Traffic in Souls," as well as for early showing, "Should Parents Interfere?" "Fools of Society" and "The Octoroon."

He is an enterprising manager is Mr. Joe Andy, of the Queen's Kinema, Sunderland, and he is certainly making that fine "continuous" look up. Inside and outside the place is always bright and attractive, while the programme is always of the

most relishing at the moment. For instance, last week Mr. Andy, who is energy personified, had "A Nation's Peril" (Bison), "Boy Scouts in War Time," the "Gaumont Graphic," twice changed, and "Ariel Invasion," certainly one of the most topical films of its type yet screened. The patronage at the Queen's is an increasing quantity, thanks to the push, whilst the music discoursed by Mr. Bern. Forrer's orchestra is always pleasing. The programmes here are decidedly novel, being in the form of a miniature newspaper, named "The Evening News," edited by Joe Andy.

So excellently attractive did the special local recruiting and other war scenes prove at the Sunderland Palace Theatre, that Mr. Montague Franklin, Messrs. Hamilton's film reviewer, at once set himself to find more such pictures. He succeeded admirably, and the Palace again scored with real local exclusives, these materially helping to build up a programme in which war figured with exceptional prominence, and "Chained to the Enemy" ranking fitly as the top-liner.

At the East End Gaiety, Mr. H. Hinton had "The Battle of Waterloo." It proved a most effective draw in a district which has contributed very largely to Kitchener's army.

That old but ever new story, "The Sign of the Cross," was enthusiastically received at the South Shields Queen's Theatre. Special music was played by the orchestra, and a choir sang to organ accompaniment. Mr. James Bainton, too, had every reason to be gratified with the patronage accorded the Paragon, where he screened "Me an' Bill" and "A Leaf from the Past." The Picture House, in Ocean Road, well sustained the interest by "Should Parents Interfere?" "The Modern Crusaders" and "The Lily of the Valley," the war scenes here, too, being the latest issues.

Amongst the several appointments I hear of is that Mr. J. Raymond Waller has become manager of the Princess Theatre, Dawdon. Since leaving the Millfield Hall, Mr. Walter has been adding to his experience by assisting Mr. Lloyd Townrow in the management of the King's, Sunderland premier theatre. He will, however, feel more at home at the Princess, which is one of the largest and best of our Durham pit town cinemas. Then Mr. Thomas Adamson, recently manager of the Sunderland Queen's Hall, after a short stay at the Gem, Jarrow, with Mr. J. E. Middleton, has relinquished this to become manager of a Ripon hall, the Coliseum, I believe. Mr. H. Lavena has resigned the charge of the South Hall, which is now being managed by one of its proprietors, whilst among the operators, Mr. William Anderson has left the Sunderland Queen's Kinema for the Gem, Hebburn, his successor being Mr. Charles H. Smart, who has been followed at the Millfield Palace by Mr. James Stirling, from Parkhill, Scotland.

The King of the Cinema.

AN INTERVIEW WITH MONSIEUR CHARLES PATHÉ.

In the history of this amazing industry of ours there are no individual records more remarkable or significant than the story of the house of Pathé Frères, that astounding firm which was born coincidentally with the birth of the industry itself, and whose progress has been identified from the beginning with the development of the latter. When the story of Pathé Frères is set down in full detail, as it surely should be, it is likely to be found one of the most wonderful romances ever associated with any particular section of the commercial or artistic worlds. Not its least notable feature, moreover, lies in the fact that its creation, and its rise to its present position of unrivalled international importance, have been almost solely due to the genius of one great man, whose influence upon the growth of the industry as a whole has been almost equally as strong.

Monsieur Charles Pathé, the founder of the huge firm which bears his name, is justly regarded as the father of the cinematograph industry, at any rate where Europe is concerned. Although not actually the inventor of the little machine from which such giant things have sprung, the constitution of the industry as we know it to-day, with many of the most important modifications it has undergone, is directly attributable to Monsieur Pathé, whilst the evolution of the art of the picture play has, in its highest forms, been almost entirely the result of his keen artistic perception and guidance.

Wherever the cinematograph is known the name of Pathé is known. The great firm, like the great industry it so worthily represents, has spread its web all over the civilised world, irrespective of language or distance, its unique international activities forming, as it were, a complete microcosm. Although his influence has been so very far-reaching, however, Monsieur Pathé himself is known personally to comparatively few of the millions to whom his name is so familiar. Even in Britain, where the cinema is not many

who have met him, and it was, therefore, with exceptional gratification that we availed ourselves last week of an opportunity to secure an interview with him prior to his departure for America on Saturday last.

To describe Monsieur Pathé is difficult, because one feels, immediately on coming into contact with him, that his is a singularly complex personality. Facially, he is just like his photographs, though even younger looking. And the youthfulness both of his appearance and his manner is perhaps one of the most striking things about him at first sight. One would expect a man with such vast achievements behind him to be at least middle-aged in his ways and mien. But Monsieur Pathé is positively a young

man — slim, athletic, keen-eyed, rapid and eager of speech, full of the vigour and enthusiasm of one who is only about to commence his life's enterprise. It is, possibly, this unquenchable fire of youthful ardour, this exuberant vitality, which has been largely the secret of Monsieur Pathé's success. For, if ever a man possessed that genius which is the art of taking infinite pains, it is, one would say, this great Frenchman. And with his indomitable energy he combines almost fierce intellectuality, and the



MONSIEUR CHARLES PATHÉ.

acute sensibility of the born artist.

In his way of giving his undivided attention to whatever subject is before him at the moment, in his quick sympathies and his rapid grasp of an idea, and, above all, in his charming courtesy, Monsieur Pathé is a characteristic Frenchman of the very best type. He possesses to the full all those small graces of manner which are so immediately attractive in our neighbours across the Channel, and also that proud French spirit of which his great nation have given us so many splendid evidences during the last two months. Although always interested in the opinions of others and ever ready to appreciate merit wherever it may be found, Monsieur Pathé is, however, a man of strong judgment and decided views,

to which he will at times give expression with uncompromising fearlessness. The welfare of the art and industry of the cinematograph is, one feels, a matter of the deepest and most unselfish concern to him. It is not for nothing that he is called, by affectionate admirers all over the world, the "King of the Cinema."

"Naturally," said Monsieur Pathé in reply to our question as to the effect of the war upon the industry as a whole, "the Trade is bound to be affected to a certain extent, but there are many other industries which are affected far more disastrously, and I think the dislocation in the case of the cinematograph will prove purely temporary. When peace has been declared there will be an immense 'boom' which will go far to recompense us for the troubles of the moment."

"With regard to my own firm, we are amongst those who cannot complain. It is true that our business was disorganised considerably when the war bomb first burst, but we have completely recovered, and are now in a position to fulfil orders—including orders for first-run films—in precisely the same way as usual. The international nature of our organisation helps us enormously, you see. We draw our supplies from so many different quarters that we can always rely upon being able to present to our customers a long and varied programme. For example, although our Paris studios are closed, we have three big studios working very hard in America, and numerous other studios in other countries, such as Italy. We are printing in England, at Joinville in America, and in Russia, and need, therefore, refuse no orders whatsoever. I may say, moreover, that, apart from our regular productions, I am always quite ready to buy original negatives from any outside source, provided that they are good of their kind. Our organisation is so large that we are able to handle successfully practically any quantity and any class of films. I am, therefore, always willing to consider negatives and to pay a very fair price for them if they are accepted."

"How has the war affected the Trade in other countries? As a whole, much less seriously than might be supposed, though England is the most fortunate of the belligerents. Strangely enough, business in Russia is excellent, and also in Scandinavia. In Italy and Spain the market is absolutely normal, as also in South America, whilst in India, too, things seem pretty well as usual. Naturally, war films are very eagerly sought after everywhere, and, in spite of almost insuperable difficulties, I think I may say that we ourselves have been very fortunate in this respect. We have camera-men all over Europe, of course, and are constantly sending out others. Only this morning, for example, we dispatched a man from here to Russia, where he will endeavour to take films of the war operations in East Prussia."

"And what, Monsieur Pathé, is your opinion of things in England?"

"Ah, if you refer to the state of the art, I am compelled to say that film production here is still backward, and not what it ought to be. There is no reason why America should do so well—or comparatively well—and Britain less so. It is especially surprising that this should be so, because the British are so far forward in almost every other field of activity, both commercial and artistic. It cannot be due to a lack of artistes, for, even since I have been here, I have seen many fine actors in your theatres, many actresses both talented and beautiful, and several good plays. You do not lack the material. Do you lack the means? There, again, I think so. The problem of the light during the winter months is not insoluble—there are electrical installations which give excellent light for interiors—and there should be no dearth of capital. I am afraid that the trouble is due to lack of enterprise. There is no true continuity of effort among your producers. They work too hastily and in too small a way. Masterpieces cannot be made by the turning of a handle. They demand unremitting labour, care and thought. You have not endeavoured to develop the art upon its highest lines, but have been content with the easy successes of the moment. Clever men, combining their activities, should work in such a way as not to produce more than six or eight films a year—perfect films, which would be worth, I dare say, £3 or £4 a metre. 'Little and good' must be the motto for British producers if they are to show themselves worthy of their art."



FINE TOPICALS AT HULL.

Mr. Norman Wilkinson, of the Holderness Hall, has this week been showing a special war picture, "Young Briton Foils the Enemy." It deals with the Boy Scout movement in a very interesting manner. This occupies the screen for the first half of the week, and in the second part is what might be described as "A Hull Fair Picture"—"A iCrcus Heroine."—Mr. Tom Bogue has "Tribby," featuring Sir Herbert Tree at the Prince's Hall, and the film is meeting with great success.—In Mr. Walter Nicholson's absence (having been called out on war service in connection with the Navy), the Hesse Road Picture Palace is under capable management. The outstanding features this week have been "Metamorphosis" and "At the Mercy of Niagara."

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Scottish News and Notes.

(BY OUR OWN CORRESPONDENT.)

The half-yearly general meeting of the Edinburgh and East of Scotland Branch of the Exhibitors' Association was held, by courtesy of Mr. R. C. Buchanan, in the Prince's Cinema, Edinburgh, on Wednesday last. Those present were: Mr. R. C. Buchanan (in the chair), Messrs. Wilbur Harlan, The Bungalow, Portobello; Jas. Farquhar, Burntisland; Louis D. Dickson, Hippodrome, Bo'ness; T. Timmins, Cinema de Luxe, Lochgelly; Frederick Herman, Electric, Dalkeith; R. Raymond, Tivoli, Gorgie, Edinburgh; and Mr. Robert Duncan, solicitor, Edinburgh, secretary.

The report by the Executive for the half-year ended October 7th showed that since the last meeting in April the membership had increased by three. During the half-year the Executive had considered the questions of attendance of school children at cinemas, and in this connection had met the Edinburgh magistrates, with the result that age at which children may be admitted was fixed at twelve instead of fourteen years. The Executive were assured that so long as exhibitors did their best to comply with the rule, its observance would not be rigidly enforced. At the same meeting with the magistrates the Executive succeeded in securing several modifications inimical to the interests of Edinburgh members in the new licences under the Cinematograph Act. Other matters dealt with in the report referred to illegitimate methods of conducting business, grievances against renters, Sunday opening, prices of films and carbons, and national relief and other war funds.

In discussing the report and questions arising therefrom, considerable comment was made on the question of the redundancy of licences in Edinburgh and elsewhere, and it was decided that in cases of towns which already had, in the opinion of the Association, sufficient houses for the population, objections should be taken to the granting of further licences. Regret was expressed that the magistrates of Edinburgh had refused the request of the Association to give special performances in aid of the relief funds on Sunday, and in this connection it was felt that the cinema industry was unfairly treated as regards Sunday opening compared with certain theatres in the city which had recently been used to give Sunday performances. Reference was made to the incongruity in the licensing regulations for cinemas as compared with theatres, and it was remitted to the Executive to consider the matter and bring it to the attention of the authorities.

The report was unanimously adopted. Votes of thanks to the Executive and Chairman concluded the meeting.

A visit to the capital last week revealed the fact that business was very satisfactory. In times like the present the exhibitor does not expect to do capacity business, and though the attendances are not just what they would like to see, still there is no cause to feel despondent. What struck me most in Edinburgh was the distinct improvement made in the programmes since my first visit in the early spring. Then first release pictures were confined to a very few houses, and expensive exclusives were conspicuous by their scarcity. Now I find that most halls have at least one picture on release date, and almost every one has an exclusive of the best sort. The education of the public in pictures supplies the reason, and the success of the newest and best in certain halls has compelled other exhibitors to do likewise in order to please patrons. The result is a general betterment in the class of subject screened, and the lower priced halls are successfully competing with their more palatial competitors. For instance, in Princes Street, the Palace are featuring "A Lady of Quality," "Life on a French Battleship"; the Princes Cinema, "The Woman With the Red Hair," "On the Verge of War," and "The Battle of the Sexes"; and the Picture House is also showing first-run features and topicals. The foregoing are the palatial houses. The following are "popular" houses in the best sense of the term, and their programmes include:—Coliseum, "The Black Chancellor," "What the British Cavalry Can Do," and "Lucille Love"; the Palladium, "The Loss of the *Birkenhead*," "Bootles' Baby," and "The Oath of Pierre"; Tron Picture House, "Fighting Blood" and "The Artist's Model." These are sufficient to show that the suburban halls are successfully emulating those in the fashionable centre, and the patron is benefitting by the improved and improving condition of things. May the rising of the quality of the entertainment continue.

In Glasgow one meets the surprise of the whole Trade. At several houses business is so good that waiting crowds are common occurrences, while at most of them the results being obtained are not one whit behind those of normal times. Of course, in Glasgow, even with the war news shouted at every corner, the "nearness" of the crisis is not felt as it is in Lon-

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don, at least by the great majority. While leading in the supply of recruits and of relief funds, the mass of the people are calm, and content to let things "go on as usual," and the special fare being provided by the city's cinemas is inducing the people to attend in even greater numbers than before.

In addition to pictures, several prominent houses are engaging vocalists as an extra attraction. Two have quartettes, one a duo, and one a solitary vocalist. Opinions differ as to the wisdom of the innovation, but as it has been a proved success at one house, imitation was bound to come sooner or later. One can only hope that the idea will not be too freely adopted, as it is but a step from this to a full variety programme, and in most houses this is not necessary nor desirable. If the selection of pictures is not sufficient to draw the people, a *better selection*, and not vocalists, will prove the remedy.

I understand that "The Sign of the Cross" has found a ready market in Glasgow, and that it will be shown at La Scala on the release date, for Scotland, afterwards being screened at Greenock and Cathcart.

The North British Film Company screened "Sacrificial Fires" and "The Rat" at a Trade show in the Theatre de Luxe, Glasgow, on Wednesday last, and both, but especially the former, met with a good reception. On Friday, Messrs. Pathé Frères screened "Detective Craig's Coup," which was voted a winner by those who witnessed it, but the attendance of exhibitors was regretably small. Messrs. Pathé's accessory department are exceptionally busy just now, four machines having been disposed of in as many days last week.

A Glasgow manager had a rather lucky and unusual experience last week. Before locking up his hall for the night he placed the night's takings in his overcoat pocket and left it hanging in his office while he had a final look round. On returning both coat and money were missing. Two days later the coat was returned to the police, with the money intact, having been found behind a hedge not far from the theatre. This was, indeed, the unexpected.

"Dolly of the Dailies," the new Edison serial, is proving very popular in Scotland, and in addition to leading Glasgow halls, is being shown in many provincial houses, and wherever I have seen it screened it has caught on. The serial is well liked up North, and "Lucille Love" and "Kathlyn" are both going strong, and still finding bookers.

In the course of a month or two four new halls will be added to the list in Glasgow and

district, and with one more this will bring the total, including Corporation halls, which all carry cinema licences, up to one hundred within the city boundaries. This does not include the three principal drama houses, which are also licensed for pictures, but never use their privilege.

At the Picture House all last week good audiences attended daily to witness the screening of "Trilby." This exclusive was much admired, and in securing it the management add to their reputation.

The up-to-date character of the programmes submitted at the Cinema House, Renfield Street, by Mr. Harry Burdette, has become so generally known and appreciated that good audiences are always a certainty. The war topical at the Cinema are the best obtainable, and all are secured on first release.

One of the quietest, most modest, and unostentatious picture houses in the city is Mr. Matthew Waddell's "City" in Union Street. Here are presented good pictures, topical and otherwise, and a visit to this hall is always a pleasure. During the day it is the resort of business people with an hour to spare, and in the evenings a regular family house. The excellent music by Lex Holmes' orchestra is an additional attraction.

It is gratifying to be able to state that Mr. J. Macbride, of Messrs. Green's Film Service, who has been an inmate of the Royal Infirmary, Glasgow, for the last few weeks, has now reached the convalescent stage, and hopes soon to be back at his old post. Mr. Macbride has been much missed during his enforced absence, and will be heartily welcomed by colleagues and customers alike.

The list of war topical advertised by Messrs. Green in this issue are very comprehensive, and exhibitors who desire to be up-to-date should communicate with the Hiring Department at once.

Two Trade shows again clashed on Tuesday, one by Messrs. the B.B. Pictures, Limited, and the other by Messrs. Hibbert's. It is a pity this cannot be avoided, as exhibitors, however willing, cannot be in two places at once, and the attendance at both suffers.

Prince's, Springburn's new hall, has caught on from the beginning, and seems to be filling a long-felt want in this populous district. The stars for this week are "Lucille Love" and "Cast Adrift in the Southern Seas," while the remaining items are evenly balanced with comedy and drama.

TWENTY THOUSAND FEET on the TRANS - ATLANTIC PROGRAMME.

Infinite variety that will appeal to all classes of Cinemagoers.

*Gaze on these offerings for Monday, November 23rd.
Every one of them will draw satisfied patrons.*

THE MAN OF HER CHOICE. 982 ft. approx.

A Powers drama, with Francis Ford and Grace Cunard, of "Lucille Love" fame in the leading rôles. Love and adventure on a desert island.

RESCUED BY WIRELESS. 1,931 ft. approx.

A Bison 101 drama, taken in Hawaii. A thrilling exposition of the importance of the Marconi invention in the affairs of men and nations.

A RACE FOR LIFE. 980 ft. approx.

Another delightful Sterling comedy, with the burlesque affairs of some precocious kiddies as the motif.

THE CLEAN-UP. 917 ft. approx.

A Nestor drama that deals with a threatened domestic tragedy in a western mining camp. A woman saves a young wife from folly.

KELLY, THE KIDNAPPER. 1,008 ft. approx.

A Joker comedy in which a detective works a scheme with a crook to capture an heiress and divide the reward. Highly diverting.

LOVE AND FLAMES. 1,995 ft. approx.

A Rex drama, featuring Anna Little and Herbert Rawlinson, in which two brave fire-fighters are champions for a defenceless girl. A charming love story is interwoven with sensational scenes.

SLIM'S STRATEGY. 996 ft. approx.

Here's a Frontier comedy, which humorously portrays life in a far-west ranch cook-house.

ON RUGGED SHORES. 992 ft. approx.

Here is a Nestor drama, played by the Nestor comedians, Eddie Lyons and Lee Moran, who are as convincing as actors of melodrama as they are farceurs. Two brothers run afoul of smugglers, with dramatic consequences.

TOPICAL WAR CARTOONS (2nd Edition). 500 ft. approx.

The second instalment of timely cartoons of the great struggle in Europe, through the vision of Hy. Mayer, the great distinguished American cartoonist. They ought to prove a big draw for exhibitors.

*Here are nine releases for Thursday, November 26th.
They are the last word in clever incident
and fine photography.*

THE MIDNIGHT VISITOR. 505 ft. approx.

A Rex drama that has to do with the harrowing dream of a young husband, who thinks his wife has been killed by a marauder. But he finds that the midnight visitor is a little son.

THE BARNSTORMERS. 995 ft. approx.

A travelling theatrical company in sore straits permits the inn-keeper's son to join them to get them out of limbo. The experiment is a sad one.

WHEN THE HEART CALLS. 2,007 ft. approx.

A heart-interest drama dealing with a stern father's reconciliation with his disowned son. An Imp drama, featuring William Shay.

SNOOKEE'S DISGUISE. 1,002 ft. approx.

You and your patrons will laugh yourselves fat over this Sterling comedy, with Ford Sterling himself in the rôle of chief fun-maker.

ROGER, THE PRIDE OF THE RANCH. 1,015 ft. approx.

A horse-race decides the rival claims of two suitors for the hand of the ranch girl. It is a Nestor drama, with a fine spirit of the range.

THE THIRD PARTY. 991 ft. approx.

The visit of wife's relative makes hubby jealous, and he disguises his butler as a girl, and makes love to him, to get even. A big laugh.

A MAN AND HIS BROTHER. 1,944 ft. approx.

J. Warren Kerrigan in another virile Western drama of the Victor brand. A youth seeks to capture a notorious outlaw, and thus win the ranchman's daughter. He finds the culprit is his own brother.

STEVE'S GIRL. 1,014 ft. approx.

A city friend seeks to play a joke on a ranchman, by having him correspond with a fictitious girl. But a young lady who had intercepted the letters wins his love. A Frontier comedy-drama with an appeal.

GETTING VIVIAN MARRIED. 985 ft. approx.

Vivian determines to marry the man of her choice, and outwits the old folks in a clever way. A merry Crystal farce.

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OUR POSTER-GALLERY.

We have certain well-known firms in our industry which have by sheer merit attained a standard which, from the patron's point of view, invariably promises an enjoyable line in the programme. Among such must, indeed, be classed the Vitagraph Company, Limited, whose produc-



tions can ever be counted upon as reliable by the exhibitor. The poster herewith reproduced gives two incidents in a drama which contains an enthralling story and one of the most exciting episodes ever filmed. The film will be released on November 16th, and from a personal review, we can promise something exceptional. The

poster, needless to add, is well coloured and up to the usual high standard of all Vitagraph publicity matter.

LINCOLNSHIRE NOTES.

(FROM OUR OWN CORRESPONDENT.)

Mr. W. Longhurst, the popular manager of the Electric Theatre, Grantham, has again shown his readiness to help forward a deserving cause by running two matinées in aid of the War Distress Fund, and a substantial amount has been handed over. Mr. Longhurst wishes me to say he is particularly grateful for the generous help he received on those occasions from Messrs. Pathe Frères, Hibberts, Ruffles, and Central Features. A fine local topical, depicting the training of Lord Kitchener's New Army in Belton Park, has been a prominent feature at the Electric, which, of course, strongly appeals to the military element. "The Cloister and the Hearth," "The Third String," "The Open Door" and "The Midnight Wedding," in addition to a splendid variety of war topicals, are the latest successes here.

Calling at the King's Hall, Grantham, a large audience was enjoying the excellent programme provided by Mr. Stephens. I feel sure that gentleman's unbounded enthusiasm and business ability will bring success. A step in the right direction has been made by keeping the exuberant spirits of the younger element within reasonable bounds. "The Warwick Chronicle" has also been introduced and much appreciated. "Fantomas (The False Magistrate)" and "The Cry of the Innocents" were last week's features, and "Officer and a Gentleman" and "A Deal with the Devil" appear this week.

At the well-managed Picture House, Spalding, Mr. Aspland Howden continues to draw good houses by the first-class programmes presented. The management have kindly allowed the Belgian refugees staying in the town free admittance to the Picture House, a privilege much appreciated by these unfortunate people.

Mr. Vernon Hague continues to meet with the same success he has received ever since he took over the management of the up-to-date Scala Theatre, Boston. The spacious building is full up nearly every night, and the pictures are always top-hole. "The Budget of the World's Events," which always contains the latest war news, is a much-appreciated item. "The Strike," "Through the Flames," "The Elder Brother" and "A Flaw in the Alibi" are the latest stars.

Another of Charles Dickens' famous plays, "The Old Curiosity Shop," was a great attraction at the Electric Theatre. The Boston public are especially well looked after, both in accommodation, ventilation and programmes, at the various picture houses, hence the splendid support given. Mr. Howden has been in the business so long that he knows it is only the best that pays, and he certainly sees to it that his patrons get it. "The Adventures of Kathleen," "A Naval Secret," "Countess Veschi's Jewels," together with "Pathé's Animated Gazette," have drawn big business.

Following the example set by Mr. Howden and Mr. Hague, the manager of the Quay Picture House (Mr. Hudson) is giving a special matinee this week in aid of the Prince of Wales' Relief Fund, and I have no doubt there will be a good attendance in this patriotic effort. "Lost in Mid-Ocean" will be the main attraction.

Liverpool and District.

(BY OUR SPECIAL CORRESPONDENT.)

Yesterday (Wednesday, October 14th), the Liverpool justices at their quarterly meeting had presented to them the report of the Theatre and Public Entertainments Committee for the year 1913-4, which contained several suggestions of considerable importance to those who conduct cinematograph entertainments in the city. The number of premises licensed by the justices for public entertainment is 159, of which forty-five are premises holding cinematograph licences, fourteen theatres, and 100 premises licensed for dancing, music, singing, etc., other than music-halls. During the year fifty-four films had been condemned as unsuitable for exhibition to children, and fifteen as unsuitable for general exhibition. In order that licensees of cinematograph halls might know what views the committee held in regard to the films which were unsuitable for children, they were informed that pictures portraying scenes of violence, murder, robbery, abduction and the like came under this category. The committee regret, the report continues, that more care has not been exercised since that date by certain licensees in the city, as no fewer than thirty-three well-founded objections to films which were advertised to be shown at children's exhibitions were received. It is, in consequence, left to the police to take proceedings for a breach of the rule, when such occurs.

In next week's issue I hope to deal with the magistrates' discussion and comment on the report, which is unquestionably a very important document and foreshadows the adoption of regulations more stringent than those now in operation.

At the Majestic Picturedrome, London Road, Mr. Griffin, the enterprising manager, last week, showed about 200 ft. of local topical film, which he himself photographed and developed. The other day he filmed a group of about twenty local managers visiting his theatre, and this turned out to be a very interesting attraction. The Mary Pickford (first release) series is meeting with all-round commendation.

An entirely different programme with a first release film is given daily by Mr. S. R. Coleman at the Warwick Picturedrome. Commencing on the 26th, however, in deference to the wishes of his patrons. Mr. Coleman will revert to the bi-weekly change of programme. This decision has been arrived at by the vote of patrons, who by a huge majority declared their preference for a bi-weekly programme. Last week the star films were "The Diamond Smugglers," "Power of a Hypnotist," "Fight for Supremacy," "His Last Chance," "Million in Pearls" and "Blood Bargain." Mr. Coleman, by the way, has only recently come to the Warwick, having succeeded Mr. Grundy, who has gone to the Granby Picture House. Previous to his present appointment, Mr. Coleman was engaged at the Wavertree Picturedrome, which he, with Mr. Angers, a well-known local exhibitor, opened jointly. Business recently has greatly improved, and last week the pay-box receipts were highly encouraging. It is expected that an orchestra will be installed shortly to take the place of the pianist. A matinée is given daily and two entertainments each evening, to which the prices of admission are 3d., 4d. and 6d. Mr. Coleman is a director of Arena Sports, Limited, and he informs me that it is intended to open a picturedrome at the Stadium in Priory Street, Birkenhead, to seat 2,000 people. The

proposal is to have boxing one night a week and pictures on the remainder.

A big improvement scheme is under consideration at the Park Royal, one of the favourite places of amusement in the south end of the city. The scheme provides for the taking in of shops on either side of the entrance to the theatre in Park Road, enlarging the entrances, building a gallery to seat 450 people right round the hall, and providing two waiting rooms. Mr. Nat. S. Edwards reports that trade is very good and is much better really than could be expected. Features are made of Trans-Atlantic films, and among the most successful recent bookings have been "The Antique Engagement Ring," "Judge Dunn's Decision," "A Fate Willed," "The Changing," "Honour of the Law," "Memories that Haunt" and "Behind the Footlights." Mr. C. Edmundson, of Messrs. Weisker Brothers, is taking the place of the operator, Mr. C. Peterson, who has gone to the front. The orchestra playing at the Park Royal is one of the largest—if not the largest—playing in any picture theatre in Liverpool, the musicians, seven in number, being conducted by Mr. Horace Tillman.

"Trilby," the picture play in which Sir Herbert Tree, our premier actor, surpassed himself, was the attraction at the Princes of Wales' Theatre last week. Every evening the hall was packed to its utmost capacity, and many hundreds of people must have been turned away, disappointed. Current events and war films are featured, and immediately upon the receipt of war news it is thrown on the screen. This week "Flying for Fortune" is the star film. The leading attractions at the other central cinemas were: Palais de Luxe, "The Different Man" and "The British Troops in France"; and the Lime Street Picture House, "A Queen's Love," "The Star Boarder" and "The Making of a Soldier." At each of these halls a continuous performance is given from 2 till 10.30 p.m.

Owing to the unprecedented success of "The Sign of the Cross" at the Belmont Road Picture House (manager Mr. W. A. Leake), and to the fact that hundreds were disappointed nightly during the first week of its exhibition, the management booked the film for an additional week. Three performances were given daily, at each of which the Belmont orchestra discoursed particularly appropriate music, and Miss Helena Jones sang "The Shepherd of Souls." "The Sign of the Cross" is being shown this week at the Seaforth Palladium, where Mr. W. J. Moxon has requisitioned the services of an augmented orchestra.

Mr. R. Byerley, of the Dingle Picturedrome—a drawing-room picture theatre—informed me, when I saw him last week, that the returns lately have been much better than for the same period of last year. "The Revolution" was a popular attraction last week, and "The Sea Wolf" is being shown for the current week. The most successful bookings recently have been "Tess of the Storm Country," "The Looters of Liège" and "Little Lord Fauntleroy." "For the Empire" will be exhibited next week.

Next week, my notices (in part) will deal with the cinemas in the extreme south of Liverpool—Garston, Dingle, etc.

Home, Sweet Home

— GRIFFITH FEATURE —

In response to numerous requests from members of the trade who were unable to attend the special display on Monday last, an

— ADDITIONAL — LONDON TRADE — SHOW —

of this Special Four-Reel Exclusive Masterpiece will be given at the

ELECTRIC PAVILION,
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PERSONALITIES.

BY "THE ONLOOKER."

Particularly interesting is it to learn that Miss S. JACKYDAWRA MELFORD, a daughter of MARK MELFORD (by whose recent death the world lost a man of many talents of which infinite humour as a comedian was only one) has commenced activities as a film producer. Her pictures will be known as "Jackdaw Films"—a title which, in common with her own name, aptly commemorates her father's passionate love for animals. (MELFORD's house in St. John's Wood was a regular zoo at one time, the fine ravens which used to share the garden with peacocks and other creatures being a positive terror to the tradespeople of the neighbourhood.) A private peep last week at the first of Miss MELFORD's pictures in the showrooms of R. Prieur and Company, Limited, who are acting as her agents, made it quite clear that this youthful lady producer—and, as such, she is very nearly unique, is she not?—already thoroughly understands her business. The film in question is a costume play, with a story which pleasantly mingles comedy and drama, and its numerous open-air settings, which are one of its most notable features, include scenes acted in Staple Inn, "by special permission of the authorities."

MARK MELFORD himself was deeply interested in the possibilities of the cinematograph drama, and actually produced several films during his last few years, so that his daughter, who, of course, often appeared in his famous sketches, cannot be considered as altogether a newcomer to the art. It is certain that we shall all wish her a great deal of success with "Jackdaw Films."

MR. CECIL HEPWORTH's outstanding talent as an artist of the first order in the new medium of cinematography has seldom been better exemplified than by his latest work. "The Basilisk," of which it is particularly interesting to note, he is both author and producer. Mr. HEPWORTH has made of the cinematograph camera an artistic instrument as wide in its scope and as varied in its possibilities as the brush or the crayon. He was one of the first men to develop cinematography as a pictorial art (as opposed to a mere recording machine), and the many masterpieces that he has given us have been due quite as much to his genius as an imaginative creative artist as to his very high technical ability.

The often neglected double significance of the term, "picture play," is perfectly demonstrated in "The Basilisk," which is a drama of considerable power and originality presented in a series of striking and beautiful pictures. Every one of the many different considerations involved in the composition of a work of pictorial art are studied in the setting, the lighting and reproduction of each of "The Basilisk's" many scenes, and in places there are introduced effects quite new to the ever-extending technique of the cinematograph. In brief, the film is one which appeals to the eye and to the intelligence.

"It is rather hard," says SIEGMUND LUBIN in the New York *Dramatic Mirror*, "to give an intelligent forecast of the coming few months in the motion picture or any other amusement business. This senseless war has toppled all arts and industries upside down all over the world, but we are not indulging in a pessimistic view-point. On the contrary, we are working the cameras full time and spending more money than ever in securing great scripts and talented players. Money would have to be tight, indeed, if it interfered with the very enjoyable and cheap recreation that the picture house affords to distract the more serious thoughts of the present unfortunate condition of the civilised world. Still, in this cosmopolitan country there are many heartstrings pulling at the thought of misery now prevailing among dear ones in the motherlands. However the camera is dispensing more happiness than guns, and will be an institution when the Krupp is silenced and the ships of the nations are free to dance over the waters again to foreign lands."

FLORENCE TURNER is one of those people who doggedly refuse to be spoiled by success. A brilliant actress we all know her to be, and there are many of us who are proud to regard her also as a friend. For Miss TURNER has made an exceptionally large number of friends in British trade circles since she settled amongst us, and her popularity is immediate wherever she goes. In spite of her world-wide fame, there is nothing of the professional "star's" pompous vanity and affectation about her. Simple, sincere and direct in her manner, she impresses one on meeting her as a clever

and charming woman who also happens to be a great artist.

Miss TURNER made a special trip to town last Friday in order to be present at the Trade show of her latest production, "Through the Valley of Shadows" (in which, it may be added, she gives a performance of remarkable intensity and pathos.) A rumour that she was in the theatre got round the audience during the progress of the film, and at the conclusion

an insistent call for the popular leading lady eventually produced Miss TURNER in person. In the course of a witty little speech, she recalled the fact that she was the first actress to be given a permanent engagement by a cinematograph firm, pointing out as an instance of the industry's astonishing growth, that there were only four producing houses in existence when she joined the Vitagraph Company, whereas now there are some 160 or more.

CHESHIRE CHAT.

(FROM OUR OWN CORRESPONDENT.)

Six of the Wallasey picture theatres (the Cosmo, the Royal, the Liscard Palace, the Queen's, the Lyceum and the Court) have participated in a patriotic effort, by means of which 25 per cent. of the gross takings of the week were devoted to the Prince of Wales' Fund. Unusually strong entertainments had been arranged by the respective managements for the delectation of the public, whose whole-hearted support was distinctly encouraging to the promoters of the scheme. Business for the week was much better than the average. There was, by the way, some keen rivalry by the managements to contribute the largest quota to the proceeds, which, up to the time of writing, were very satisfactory.

At the Queen's Theatre, Mr. E. Angers was giving a three hours' programme at a continuous performance. He declared that business is better during the war than before, and he is well pleased with the support he is getting. Practical sympathy is shown by Mr. Angers with the wives and dependents of soldiers who have gone to the front. Every week a number are given free admission to the theatre upon satisfying the manager upon the genuineness of the distress. Should distress become more acute, it is intended one evening to allocate practically the whole of the theatre to the dependents of those men who are serving the colours, and give them a free entertainment. To meet the cost of this a few rows of the dearer priced seats will be reserved for the better class residents of the neighbourhood, who will pay for admission. "The Sea Wolf" and "Lucille Love" were the principal items in a good programme, and among the bookings for the immediate future are "Sign of the Cross," "Tess of the Storm Country," "An Englishman's Home," "On His Majesty's Service" and "Day of Days." The Queen's orchestra is unquestionably the finest in the district, and the selections are always in accord with the particular view on the screen. The proprietors of the Queen's Theatre are opening a new cinema at Warrington.

At the Lyceum, Egremont, Mr. Lennard has been showing to large audiences "The Daughter of the Tribe," "Won in a Cloud" and "Etta of the Footlights." Since the extensive decoration scheme has been carried out, business has been much better than hitherto.

Variety turns are being featured at the Royal Picture House, where Mr. Ashton is making a reputation for his theatre for the patriotic programmes he is submitting. "Boys of the Bull-dog Breed" and "The Glow Worm," received well-merited appreciation last week.

A local topical of the Wallasey "Pals" battalion was the "star" film on the occasion of my visit to

the Court, New Brighton. Hundreds of people assembled each evening to see those who had left the district to fight for their King and Country. "The Lamb, the Woman and the Wolf" "Lucille Love," the "Pathé Animated Gazette," and the "Eclair Journal" were also shown.

Mr. Frank Etheridge, the manager of the Cosmo, Wallasey Village, in his effort on behalf of the Relief Fund, requisitioned the services of a large number of vaudeville artistes, who, acting in rota, appeared on different evenings. Both Mr. Etheridge and his wife appeared before the footlights in an amusing sketch, in which they took leading parts. In normal times, of course, the entertainment is exclusively pictorial. The vacancies in the operating room and orchestra caused by Messrs. F. Russell and F. Foster enlisting in the "Pals," have been filled by Messrs. Wood and Pickering respectively. Exclusives are featured in every week's programme, those for the current week being "A Royal Sin," "The Turning Point" and "A Will o' the Wisp."

NOTES FROM WORCESTER.

(BY OUR OWN CORRESPONDENT.)

If showing war films will stimulate patriotism, there must be a great deal of it at Worcester. The managers at the picture houses make a speciality of war films at the present time. Mr. Milton at the Arcade Cinema, is screening "The Serbian Army in War Time," while the Silver Cinema in Foregate Street, is producing "Called to the Front."

The exclusive at St. John's Cinema, depicts "The Enemy in Our Midst." Full houses are the order of the day, and to show appreciation in a small measure to recruits who are billeted in the city, the cinemas give free admission to all in uniform.

PERSHORE.

In spite of the large number of men leaving the town to join the fighting line, and who were regular attendants at the Electric Theatre, the attendance continues to be fair. It is noticeable, however, that owing to the war many vacant seats are to be seen. Mr. Spiers loses none of his enthusiasm and places some really fine films on the screen. The chief favourites are "Gaumont's Graphic," dealing with subjects in connection with the war. Patrons look eagerly forward to this item. The programme during the past week has included "In Touch With Death" and "By an Unseen Hand" as the features. The week-end audiences continue to be up to the average number. One may look forward with keen interest to the forthcoming meeting of the directors of the theatre, when the financial position will, perhaps, reveal great things. I shall hope to say more about this at an early date.

HALIFAX HINTS.

(BY OUR OWN CORRESPONDENT.)

There is always considerable attractiveness about a good picture show, and that no doubt accounts for the crowded houses which are daily in evidence at the Electric Theatre, Wards End. A splendid programme was screened last week, the star being the entrancing story, "The Bells," made famous on the stage by Sir Henry Irving and seen for the first time in Halifax as a film series. Another film of merit was "The Child of the Tenements." For the current week Mr. Leslie Stansfield has booked a programme well up to the excellent standard set by this theatre. "The Austrian Spy" is the principal feature for the first part of the week, and also included in the list are "The Chicken Chaser" and "Jack as Bus Conductor." Since Mr. Stansfield's reappearance at the Electric he has had installed an orchestra, which undoubtedly proves a good asset. The musicians are of the best, and splendid selections are rendered daily under the able leadership of Mr. A. Boothroyd.

Really wonderful war pictures form a feature of the programme submitted at the Picture House, Wards End, and last week there was no lack of appreciation from the large and interested audiences. At considerable risk to himself the cinema man has been right in the thick of the fighting and, as a consequence, it can be well imagined that the film brings home to the full the terrors of the war. The "Defence of Alost" was depicted in a truly realistic manner. Also included in the bill of fare was "Two Little Britons" and "The Express Messenger." The "Pathé Gazette" maintains its reputation for placing on the screen the latest and best of current events. For the current week a splendid selection of films has been booked, the "head of affairs" being the ever-popular "Trilby." To illustrate musically the picture Mr. J. V. Beever, the musical director, has arranged an excellent programme of selections. On Wednesday last an application was made before a meeting of the Halifax Licensing Justices for a singing licence at the Picture House, the singing to take the place of orchestral selections two or three times a day. It was suggested that the singer should sing patriotic songs and a collection made, the proceeds to go to the local relief fund. The proprietors of the theatre had already contributed largely to the National Relief Fund, and were desirous of doing something on behalf of the local fund. The application was declined, no reason being given.

There can be no doubt as to the popularity of the Theatre de Luxe, Northgate, where crowds daily wend their way. Mr. J. L. Aucutt informs me that in the face of the present crisis business with him is remarkably brisk. Excellent programmes are undoubtedly responsible for this. First and foremost in last week's fare was the striking war films introduced. "The Strike" proved a very capable top-liner. For this week Mr. Aucutt is providing his numerous patrons with a fine selection of films, including "The Tattoo Mark," "The Strength that Failed" and "Our Magnificent Cavalry."

Good business is the rule at Palladium, King Cross, where Mr. Thomas Job is submitting some excellent "stuff," "The Heart of Midlothian," and "Young Briton Fails the Enemy," which appeared the

first three days of last week, proved great attractions, as also did "The Heart of Midlothian," which appeared at the latter end of the week. Mr. Job has secured "A Queen's Love" for the current week and a fine supporting programme.

Messrs. Greene Brothers, proprietors of the Gem, Crossley Street, the Cosy, Sowerby Bridge, and numerous other halls, are well known for their enterprise. They have now taken under their management the Victoria Hall, Commercial Street. Monday sees the opening performance with "The Mystery of the Bank Vault" as the top-liner, and "Wreck and Ruin" to displace it for the latter part of the week.

Application was made last week before the Halifax Justices for a cinematograph and music licence for the Cosy Corner Picture House, which has been erected in Queen's Road, but the decision of the magistrates was left in abeyance until certain alterations were made.

A TOPICAL WAR PRODUCTION.

The illustration below shows a big set at the Regent studio of a street scene in Namur. The picture was taken during the filming of the latest Weston-Finn European war production,



"The Bugler Boy of Lancashire," which will be handled exclusively by the M.P. Sales Agency, Limited, who have achieved considerable success with previous Regent war films.

THE "TRIAL TURN" AGAIN.

All managers who run "trial turns" should note that at the Wallsend Police Court, last week, Mrs. Henderson, a widow, was summoned for allowing her two children, Alicia and Effie, aged twelve and thirteen years of age respectively, to perform during prohibited hours at the Borough Theatre on the 16th ult. Sergt. Fernie deposed to seeing the children performing at 9.30 on the night mentioned. He saw the mother, who admitted that the children were not licensed, as she did not think a licence was necessary for trial turns. Mrs. Henderson was fined 10s. in respect of each child.

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EASTERN MORNING NEWS.

A book has just been published, the aim of which is to give some practical hints to the would-be maker of picture-play films. The writer of the book, "Picture Play Photography," Mr. H. M. Lomas, F.R.P.S., is one of the foremost experts in the great cinema industry, and he has made it easy by his entertaining style of writing to get a grasp of the subject, and to draw inferences and deduct practical working rules. He deals with the work of the scenario writer, followed by that of the producer of the play about to be filmed, very lucidly, and explains the important part of the man responsible for the pictorial part of the production.

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PORTSMOUTH PARS.

(BY OUR OWN CORRESPONDENT.)

Business in the Portsmouth pictorial world, I was assured by one competent to express an opinion, shows continuous and very marked improvement. Audiences are much larger than they were in the early stages of the war, and at some houses they are up to the normal state before the declaration.

Many of the programmes now partake of a warlike character. The managements have rightly judged the wishes of the public for pictures from the front, and those houses which can offer the best entertainment (and education) in this respect, are making the best returns. But other good attractive subjects must go with it; the people who "go to see the pictures" do not want war, and the science of war pressed upon their minds all the time. Light domestic dramas, or still lighter comedies are much welcomed as affording a pleasant change of thought.

The Apollo in Albert Road, maintains its reputation for classical and historical "star" attractions. A great hit was made last week with "Traitors to the King," dealing with the period of the Revolution, and with another French story, narrated in "The Grip of the Villain." This week, "The World, the Flesh and the Devil," Mr. Lawrence Cowan's remarkable drama in four acts, has been delighting crowded houses.

Following views of stricken Belgium, the principal feature of last week-end at the Picture House in Commercial Road, was the three-part film, "Two Little Britons," which was splendidly presented. A "pulling" attraction this week has been "Trilby," featuring Sir Herbert Tree, this being supplemented by some first-class topical and general views.

At the Southsea Electric in Fawcett Road—one of the popular houses of the town—the proprietor, Mr. Hatfield, has undertaken to give 5 per cent. of the weekly takings to the Mayor's War Relief Fund until the end of the war. A photograph of the first cheque for £20 gs. 10d., handed to his Worship, is framed, and faces patrons as they enter the house. New war pictures, with a change mid-week, are a feature in programmes which are generally excellent at this establishment.

At the Victoria Hall in Commercial Road, the proprietors have gone to considerable expense and exhibited much enterprise lately. Last week was presented, for the first time in Portsmouth and district, Vitagraph's great exclusive, "A Million Bid" from the play of "Agnes" (by George Cameron.) This magnificent five-part photo-play was shown for 187 consecutive nights at the Broadway Cinema, New York. This week there has also been an outstanding attraction in "George Robey as an Anarchist," a screamingly funny production.

Mr. Hedger tells me at the Shaftesbury Hall, in Kingston Road, that he has instituted the continuous performance here, starting from last week. In the war film, "Called to the Front," there were record attendances at the hall. "The Defence of Alost," a fine Lubin film, showing fighting operations actually in progress, was a most successful presentation last week. The programme is changed three times per week here.

Another competitor for cinematograph audiences has entered the field. It is the South Parade Pier,

owned by the Corporation. The small hall has been transformed and fitted up for the purpose, and last week, afternoon and evening, British war scenes and topical stories were excellently filmed. Of the former the chief was the spectacle of destroyed Termonde. The same kind of attraction this week includes a view of "The Germans Entering Brussels."

The Queen's Street Cinema continues to do improving business. Their war special last week-end featured "The Mad Dog of Europe" (Eclair), and a couple of very attractive lines this week have been "The Stiletto" and "The Adventures of Miss Tom-boy," a fine Vitagraph comedy.

Excellent programmes continue to be presented at that cosy little hall in the Arcade, the Arundel Street Cinema, Fratton Bridge; The Globe (Fratton Road), Eastney, the North End Cinerama, the Strand Kinema, etc.

LINES FROM LEEDS.

(FROM OUR OWN CORRESPONDENT.)

At the Theatre de Luxe drama has been a prominent feature, "The Great Pearl" and "The Exile" being worthy of special mention. "The Crash," an original and sensational comedy, and "The Rival Undertakers," comic, supply the lighter element in the programme.—"Flying for Fortune" took pride of place at the Assembly Rooms, whilst other prominent films were "A Colonel in Chains" (Kathlyn series), "Scenes in a Canadian Log Camp," "All in a Day's Work," "Cruel, Cruel Love" and "Current Events."—Large audiences have been the order at the Briggate Picture House, where the principal attraction was "On His Majesty's Service," which was highly appreciated by the public, and was well suited to current events, as the story concludes with the defeat of the German spies who are concerned. "Captain Bill's Warm Reception" provided a good laugh, and amongst other items included was the burning and sacking of Termonde and Melle by the German soldiers.—The Savoy Picture House has been doing good business with "Above the Law," "The Fortunes of an Heiress," "Broncho Billy and the Red Man," "A Film Johnny" and "The Desert Tribesman."

At the Imperial Picture Palace large audiences have been drawn to the house to witness "The Worker's Way," "When Smeltz Loves" and "In the Days of Trafalgar." An interesting announcement was made by the proprietors of this hall—that they have given 50 per cent. of the takings to the Lord Mayor's Relief Fund.—A strong programme was got together at the Harehills Picture House, where such films as "Little Lord Fauntleroy," "The Schemers," "The Battle of the Weak," "Britain's Bid for Supremacy," and "Sentinels of the Deep" have been showing of late.—The principal film at the Malvern Picture Palace has been "A Daughter of the Hills," illustrating very vividly scenes in Rome during the time of Nero, and others include "Not Likely," "A Startling Announcement" and "England's Menace."—A fine all-round display was secured for the patrons of the Parkfield Picture Palace, where the principal films have been "Her Husband," "A Bathing Beauty," "The Oath of Pierre," "The Mystery of the Ladder of Light," "Original How to Keep a Husband" and "Curing a Husband."

NEWCASTLE NOTES.

(BY OUR OWN CORRESPONDENT.)

One of the most gratifying features in the present crisis in the history of the nations is the ready manner in which a large proportion of those engaged in the cinematograph industry have sprung to answer the call of their King and their country, "To Arms!" The response of our friends in the Trade has been most patriotic. Not only those who have donned His Majesty's uniform are patriots, however, for many there are who are fulfilling their duty equally as well at home as are the boys with the colours at the front. There are many reasons why certain men cannot leave home, no matter how much they might desire to take part in the Titanic struggle that is now going on, and by accepting their lot and doing their best to keep the wheels revolving at home they are none the less true to their nation. After all is said and done, the people in the towns and cities must be provided with amusement whilst the war is going on to relieve the tension and anxiety if for no other or better purpose, and who can readily or more appropriately provide that amusement than those who are in the cinematograph industry?

Nowhere is this more realised than in Newcastle-on-Tyne, where the proprietors and managers are engaged in close but not unfriendly rivalry to cater for the public. War stories and war pictures are, of course, at a premium, but no attempt is being made to show that class of matter exclusively, for whilst the mind runs on war and war news, it is just as well that thought and imagination should be led into other channels occasionally, by way of adding that degree of variety which is so essential to life. A fair instance of this was found at the Gaiety Theatre, where Mr. Baker had exclusively, in the early part of the week, a thrilling war drama, "Revolution." That was his leading feature, and it took up a large portion of the programme. In the second half of the week, however, the only war item was the news service, and his leading pictures included that stirring domestic drama, "The Passions of Men," and a fine story of the railroad, entitled, "The Express Messenger." That such variety was appreciated by his patrons was evidenced by the large attendances at all the performances.

At the Grainger Picture House, Mr. H. R. Leigh had a great attraction in "Tessibel of the Storm Country." The fact that Miss Mary Pickford was appearing in the principal rôle was a sufficient guarantee of the power of this thrilling story to draw the people, and though the film was run for the whole of the week, the theatre did good business all the time. Added to this item was a two hours' programme of excellent pictures. Mr. Leigh has a keen appreciation of the class of matter which pleases, and for the current week he is showing "Brewsters' Millions" with great success.

Mr. Lyndon Travers has been providing visitors to the Olympia with the best that he could obtain in the way of war dramas. He filled his theatre with that great story of plotting and counter-plotting, "O.H.M.S.," and he followed that up with

"The Defence of Alost." He made a special feature of the film taken at the time of the entrance of the Germans into the ill-fated city of Louvain, and another film which aroused great enthusiasm at the present time was one showing the operations of submarines in the North Sea. "Sons of the Sea" and the "Cruise of the Hell Ship" were other Olympia items which gave the fullest satisfaction.

The war story of the week, booked by Mr. Wolters at the Queen's Hall, Northumberland Street, was "Called to the Front," and this he had exclusively. At the Heaton Electric Theatre, there was shown that startlingly conceived story, which has been filmed under the title of "Your Country Needs You," and at the Empire Cinema, Mr. Sayers had a well diversified entertainment, amongst his leading features being "The Opera Singer's Triumph" and "Shadows of a Tragedy," together with a goodly array of comedies and war pictures.

Visitors to the Shipcote Hall, Gateshead, have all been delighted with the film, "Chained to the Enemy." This story of an Anglo-German marriage, and the complications set up by the war, was shown under the best possible conditions, and the scenes of the fighting on the Continent aroused the greatest enthusiasm. In the early part of the week, "The Vendetta," an artistic screen production of Marie Corelli's novel, was a popular feature. At the Coatsworth Hall, Gateshead, "A Man for a' That," "The Leech of Industry," "The Germans in Louvain," "A Secret Life" and "The Defence of Alost" were amongst the most popular films which won the appreciation of the audiences.

Notwithstanding the fact that the war has resulted in the miners curtailing their expenditure to some extent, the Globe Theatre, at Gosforth, continues to do very satisfactory business. One of the reasons for this is that this theatre, whilst receiving a large amount of patronage from the neighbouring community, is not entirely dependent upon the miners. It is largely supported by a good class *clientèle*, whose wishes are well catered for. "At the Footlights" was one of the features screened by Mr. Collins lately, and another leading number was "The Hand of Horror." The engagement of a couple of Tyneside comedians was also a popular part of the entertainment.

The Crown Electric Theatre, in Scotwood Road, is situated in the district where the large proportion of the workmen employed by Messrs. Armstrong, Whitworth and Company reside. These works are just now working night and day, Sundays included, turning out work for the Admiralty, and money is more plentiful in that district than it usually is even in times of peace. Naturally the picture theatre gets its fair portion, and at every performance Mr. Geo. Wybrow has the satisfaction of seeing all his seats occupied. He provides a good entertainment, recent bills including, amongst other attractive items, "The Three Artistes" and "When the Earth Trembled."

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KINEMACOLOR

AND A CHAT WITH MR. CHARLES URBAN.

The magic fascination of Kinemacolor is something which neither time nor usage seems able to stale. Tired after a long day of film-seeing, and—we will openly confess it—somewhat irritated at the thought of further reels to come, we visited the beautiful Scala the other evening to inspect the latest additions to Mr. Urban's wonderful Review of the War—an entertainment which has already drawn all London, and is now bringing it on a second visit. Although leaving one in a condition unfavourable to the enjoyment of any form of amusement, a full day of monochrome films certainly permits one to appreciate the extraordinary fascination of Mr. Urban's marvellous colour process. Colour is at least as important as form in nature, and no reproduction of the latter confined to form alone can accomplish anything more than an unsatisfying semi-realism. And this doubtless was why our evening at the Scala warmed us from a state of cold annoyance into a condition of complete enthusiasm. For monochrome films are entirely different from Kinemacolor films, and one may still find intense pleasure in the latter even when a surfeit of the former has turned one's soul grey with nauseous boredom.

It is unnecessary to describe here the many wonders of the Scala show, which is not only the best and the most inspiring entertainment in Town at the moment, but also a striking example of the huge resources and amazing enterprise of a great film firm. In the Kinemacolor storerooms there must be records covering almost every phase of the world's activity during the last decade or so. Mr. Urban has positively potted the globe. Like some magician, he can produce from out of his bottomless treasure box the exact living likeness of almost any real event, place or person that you care to mention. The full significance of the cinematographer's method of patiently garnering up a vast collection of films is only felt at such a moment as the present, when the public interest is suddenly turned upon all sorts of subjects which in ordinary times command merely passing attention. Those who visit the Scala and behold there the glittering pageantry of great armies, fair places and noble men involved in the present mighty struggle of nations will realise how inexhaustible are Mr. Urban's resources and how infinite have been

his activities in the past. It should be pointed out strongly, moreover, that the series of films in question is not by any means composed solely of "back numbers." The Kinemacolor photographers are as busy and as ubiquitous as ever, and new scenes straight from the seat of war are constantly being added to the collection. As to the technical qualities of the pictures, we need say nothing. Always a marvellous process, Kinemacolor has been immensely improved of late, until now there is scarcely a flaw to mar the perfect realism with which it reproduces the likeness of nature.

Close upon our visit to the Scala we had the pleasure of a chat with Mr. Charles Urban, whose indomitable enthusiasm for his famous process has never been dampened by the sternest difficulties and disappointments.

"The recently formed company of Colorfilms, Limited," we were informed by Mr. Urban, "have now secured a licence from the liquidator of the Natural Color Kinematograph Company, Limited, and are accordingly operating with Kinemacolor throughout the country. The appeal before the House of Lords of the Natural Color Kinematograph Company, Limited (in liquidation), *versus* Bioschemes, Limited, may possibly be reached next month. Meanwhile, Mr. A. B. Croll, for some time manager of the Scala Theatre, is touring the provinces, and a large number of Kinemacolor licences have been granted for various places in all parts of the kingdom."

"For the second time in the history of the house, Kinemacolor is packing the Scala, and wherever else it is shown it is proving equally successful. No, our activities are by no means confined to Great Britain even at the present difficult moment. Last Thursday, for example, we dispatched a representative to Petrograd, where Kinemacolor will be shown next week, whilst the rights for India have been disposed of to Mr. F. Madan."

"Our *repertoire* of negatives, covering almost every conceivable subject, is already vast, and it is steadily being increased. As regards the expense of Kinemacolor, it may be interesting to point out, for purposes of comparison, that a two and a half hours' show, including two machines and operators, costs only £15. If anyone will only drop a postcard to Colorfilms, Limited, whose address is 82, Wardour Street, W., we shall be happy to advise where and when exhibitions are being held."

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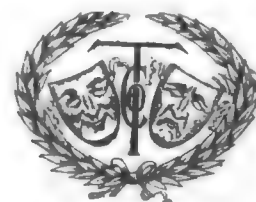
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LONDON NOTES.

By JOHN CHER.

It is evident that as far as the West-end is concerned, there is no falling off in attendances at the picture theatres. Judging by the large number of people who fill the West-end cinemas from tea-time to 7 or 8 at night, it would appear that Londoners on pleasure bent commence their evening with pictures, then partake of dinner, and finally proceed to a theatre or music-hall.

Pyke's Cinematograph Theatre in Windmill Street had a particularly strong bill last week. The star picture was a four-reel drama featuring Mdlle. Lyda Borelli. Lyda Borelli is a very fine and beautiful actress, though at times she is prone to over act. Her beauty and gestures are alike entrancing, and that exciting aeroplane drama of love and jealousy is one of the best things she has done for the cameras.

What an amazing man is Cherry Kearton. His corps of expert camera-men seem to have luck wherever they go, and Mr. Kearton, not content with securing stirring topicals, gives a special correspondent half a column or more of sensational "copy." Undoubtedly "C.K." is the man of the moment in the film world—another potent K!

I congratulate the Topical Company on their picture of the H.A.C.'s in camp. Scores of interesting "subjects" are to be found ready for the camera at the training centres round London. Films showing the training of recruits at this time would not only be appropriate, but highly instructive. With the help of the manufacturer, the showman could do a great deal towards increasing our army. Every picture theatre should screen at least one film calculated to act as a recruiting force.

British producers have now a golden opportunity to expand their businesses. It seems to me that it would be a good idea if an all-British film performance were organised in London, and the proceeds handed over to some war fund. The show, which would be given in an all-British cinema, would be made up of all British films, and perhaps some well-known camera artistes would offer their services as programme sellers.

"ENGLAND EXPECTS—" AT STOKE.

At the Majestic, Stoke, the management give their patrons every consideration in supplying the highest class bill-of-fare obtainable, served to the accompaniment of delightful music by the Majestic orchestra. The London Film Company's two-part patriotic drama, "England Expects —," has met a rousing reception here, and night after night the theatre has been crowded.

THE TRADE IN CARDIFF.

(By OUR OWN CORRESPONDENT.)

The Balboa Film Agency, of Castle Arcade Balcony, under the management of Mr. S. Joseph, is doing steady business. Mr. Joseph showed me some striking posters of the new film, "Sacrificial Fires." "The Hunchback of Ceda Lodge" is another new feature. He tells me that one of the most successful films he has handled is the "Strangers of Paris," which has been booked up well.

The Gaumont Company's branch in Wharton Street, now managed by Mr. Thompson, is doing very good business. Of course, their war topicals are going well, and not only these but their exclusives are being vigorously booked up under the efforts of Mr. Clifton, the newly-appointed outside representative. Perhaps as flourishing a branch as any here is that of the Ideal Film Company, in Wood Street. Mr. J. M. Phillips is in charge, while Mr. T. B. Baldrey is second in command, and an additional outside representative is Mr. Parnell. A projection room has now been fitted up, and I saw "When London Sleeps" screened there. A point which speaks well for the success of this firm's exclusives is that the Cardiff Olympia screened three of them as toplineers for three consecutive weeks.

The Jacques Film Service, of Charles Street, under the direction of Mr. Arthur Parker, is now handling three excellent films, "Wrath of the Gods," "Our Fighting Navy," and "Foiled." "The Flames of Vengeance" is being booked up well.

Mr. Fletcher reports good business at the Kinematograph Trading Company, the Hayes. "Your Country Needs You" and "Revolution" are but two of the films that are being handled with success here now.

I was able to see the "Call of the North" screened at the Coliseum, last week. There were a few exhibitors present, and all expressed their admiration of the film. Kineco, of St. John Square, are handling it here. The show was quite a private affair, and the Trade were not advised of it.

The Omega Film Agency, of Castle Arcade Balcony, are now taking up several good films. "Rob Roy" (Albion) is one of them. They also are handling "O.H.M.S." (Globe) very successfully down here.

Pathé's branch in Charles Street report very good business with war topicals. Mr. J. A. Thorpe tells me that the Trade show of "Detective Craig's Coup" was a very profitable one.

The Walturdaw Company are doing a very big business with accessories, so Mr. Pearson, the active manager, tells me.

The Victory Film Company, of Quay Street, are also doing well. They have a big stock of films on hand, together with many good exclusives, and they have been very busy lately supplying the needs of the local showman.

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On the South-East Coast.

(BY OUR OWN CORRESPONDENT.)

The high standard of excellence maintained at all theatres, and the inclusion of many patriotic subjects, are both making for success. At Folkestone a stirring appeal was made by "Your Country Needs You," at the Central, also "The Enemy in Our Midst," in addition to the usual programme of interesting subjects. When the war film, "Sons of the Sea," was presented, Mr. Harry Wilson gave a stirring rendering of the song, the large audience heartily joining in the chorus.—Mr. B. R. Strother is responsible for the programmes at the Playhouse and the Electric, and scored a huge success at the former with "On His Majesty's Service," the topical, "Kitchener's Fighting Men" and "With the French Fleet in the Channel," created considerable interest. "The Bloodstained Shoe" was also a prominent feature.—"The Strike" and "Dr. Fenton's Ordeal" gave every satisfaction at the latter. The "Pathé Gazette" is always a favourite here.—Ramsgate made a stirring appeal to patriotism, and the recruiting in this district has been remarkably gratifying.—"Brother Officers," a military play, was seen at the Royal Palace Theatre.—Mr. Bert Parker is to be congratulated upon his success at the Queen's. "On His Majesty's Service" was responsible for big business the first part of the week, and during the evening Mr. Ryder Davis sang his illustrated song, "Fight On, Tommy," in a telling manner. "Lord Chumley" was an attraction the latter part, and "Your Country Needs You," especially met with enthusiasm. Miss L. M. Cater did full justice to the song, the packed audiences singing the chorus.—At the Royal Victoria Pavilion approbation was shown to films of the moment, especially those relating to the French army. "Uncle Bill's Warm Reception" and "Their First Anniversary," amongst the comedies, gave much pleasure.—"Pimple" was again responsible for fun at the King's. "The Vision at the Window" was a capital comedy, and included in a list of many humorous items. "As Fate Willed" and "Her Neighbours Next Door" were excellent dramas.—"The Great European War" was responsible for full houses at the Star Cinema, the patriotism of this subject being considerably enhanced by Mr. J. T. Savage, whose dramatic recital, "Bravo," provoked loud applause. "Kiss Me Good-Night" was a comedy top-liner.—The Marina Cinema has closed for the winter months.—At the Cinema, Broadstairs, Mr. Fred. Fumagalli gave entire satisfaction to his numerous patrons with "Cloister and the Hearth," "Toilers of the Sea," and "Glow Worm."—Business is good at Margate, full houses being the rule at the Parade Cinema, the *pièce de résistance* being "Pride of Jennico," "Glow Worm," was also a good feature. "In the Track of the Modern Huns" and "Pathé Gazette" proved topical interest. Hearty laughter greeted "Snooker's Flirtation" and other good comics.—The Clifton Cinema has been taken over by the Talbotcourt Syndicate, and extensive improvements will be carried out. Most of the old staff remains under the new management. "The Schemers," "Toilers of the Sea," and "Greater Treasure" were principal dramatic items, while among the lighter element "Buddy's First Call" and "Suspended Ordeal" provided great amusement.—At the Lounge, Cliftonville, business is remarkably good, which is not to be wondered at considering the excellent fare. Among the many excellent items of late are "On His Majesty's Ser-

vice," "Your Country Needs You" and "A Nation's Peril" left nothing to be desired.

The numbers who have answered to their country's call has been remarkable in this district right up to the present time, especially in the well-known county corps, "The Buffs." Many hundreds are stationed all along the coast. Pictures are a popular recreation with the men in khaki; especially those relating to the crisis make a strong appeal. Folkestone has had another very successful week, congratulations being due to Mr. C. Adams, the popular manager of the Central, for his admirable arrangements. "Wreck and Ruin" met with a good reception, but "Your Country Needs You," shown previously, was a huge success, aided by Miss Mabel Parham, who gave an exquisite rendering of the new well-known song, the chorus being heartily taken up by the audience.—Mr. B. R. Strother is responsible for the programmes at the two following theatres. "The Spirit of Clay" and "The Deputy Sheriff's Star" were leading features at the Electric, supported by "War Cartoons" and "Dinant and the Meuse Before the Germans Came" among other special topical, "Etta of the Footlights" and "The Stiletto" were interesting dramas at the Playhouse. Among many other topical, "Belgium at Bay," "Our Empire United" and "Off to the Fighting Line" produced enthusiastic applause.—Business is quite up to the mark at Ramsgate; large crowds thronged the Queen's to witness the "British Army Film," which was responsible for considerable enthusiasm. "Through the Flames" and "Ashes of Hope" were good dramas. "When Smeltz Loves," "The Old, Old Story," and George Robey in "The Anarchist" supplied a great deal of amusement.—The King's is a popular house of entertainment, and good audiences showed their appreciation of the many good things supplied by Mr. R. V. Crow, some of the principal items being "Johanna, the Barbarian," "Voice of Silence" and "Frederick the Great," the latter provoking historical interest to many.—"Ribbons and Boxing Gloves" and "Mack at it Again" caused much laughter.—At the Royal Victoria Pavilion varieties are included, but the pictures prove most enjoyable. "The Meal Ticket" was an acceptable drama. "Alkali Ike's Bride," "The Pensioner," "Bowery Boys" and "Twenty Minutes of Love," screamingly funny comedies. Some excellent selections are played by the all-British orchestra, under the direction of Mr. Will D. Coleman.—"Dr. Satan" has had a good run at the Star, but "The Enemy in Our Midst," secured at the last moment and consequently not as well advertised as it would otherwise have been, nevertheless proved an unqualified success.—The Cinema, Broadstairs, sustains interest, mainly due to the high standard maintained by Mr. Fred Fumagalli. "The Suicide Club," "Song of the Wildwood Flute," and especially "Belle of Yorktown" made a big appeal to good audiences.—The season at Margate is nearing the end but business remains good. Mr. C. W. Stanley screens many high-class releases at the Parade Cinema. "The Masked Amazon," "The Great Stroke" and "Who Murdered Mr. Meredith" were enjoyed by full houses, "The Kids" was chief comic, and "Pathé Gazette" supplied the necessary amount of war interest.—The Clifton Cinema, now under the control of the Talbot Syndicate, is recording good houses. The old staff remain, and it is anticipated that extensive alterations and improvements will take place, which should add considerably to the uniform of their clientele.

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A Pleasant Social Function.

DINNER TO MR. A. E. MAINWARING.

On Thursday last we had the pleasure of attending a dinner given to Mr. A. E. Mainwaring, on the occasion of his birthday, by the combined staffs of the Western Import and New Majestic Companies.

The company, numbering over twenty, met at the Restaurant Maxim, where dinner was served



in a private room. Mr. Mainwaring's birthday cake, which our artist has represented in the form of a decorative straw hat, consisted, in fact, of various ingredients, the menu being as follows:—

Hors d'Œuvres a la Française.

Marmitte Henri IV.

Crème Portugaise.

Filets de Sole Florentine.

Noisette d'Agneau Richelieu.

Poularde en Casserole.

Salade.

Poire a la Melba.

Gouffrettes.

Dessert.

Under the genial presidency of Mr. T. E. Davis, with the assistance of Mr. F. A. Bracher in the vice chair, a very merry party thoroughly enjoyed an excellent dinner.

Mr. Mainwaring has done so much to promote the sociability of the Trade that any function in which he is interested is assured of success, and the evening was entirely enjoyable. Though one of its most pleasing features was its entire

lack of formality, one or two toasts only being proposed.

After the health of the King, Mr. Davis proposed Mr. Mainwaring's health in a most genial and felicitous speech, and Mr. Mainwaring, in responding, referred with much feeling to the sympathetic relations existing in the offices of the Western Import and New Majestic Companies between every member of the organisation, from the directors downwards, a feeling which was sufficiently obvious on this occasion, and which, as we can testify for ourselves, always makes



a visit to these offices one of the greatest pleasure.

Mr. F. A. Bracher made some kindly and hospitable references to the guests, and a toast which evoked great enthusiasm was given to the success and safe return of Erny Clayton and Harry Gill, who are now engaged at the seat of war with a regiment of the Queen's Westminster.



The proceedings were enlivened by appropriate and inspiring pianoforte selections, and Mr. J. Wade, a member of the Western Import staff

and the possessor of a very musical voice, delighted everybody by his rendering of "The Shamrock of Ireland."

Mr. Mainwaring's birthday present from the staff consists of a very handsome note-case and sovereign purse of reindeer leather mounted in gold, which, we trust, is destined for many years to contain the happy returns of an increasingly prosperous concern.

The festivities concluded with a visit to the Palladium, where the guests enjoyed an excellent programme, to the envy of those few exceptions whose fate compelled them to ponder over a delightful evening in the precincts of some suburban waterworks. The company included Messrs. A. E. Mainwaring, T. E. Davis, F. A. Bracher, E. G. Foster, E. Blake, A. Lagdon,

C. Cattermoul, W. Fletcher, L. Neal, W. Frame, R. Preston, J. Wade, J. Hathaway, H. Key, B.



Allan, R. E. Watson, J. Cabourn, J. H. Beaumont, E. W. Fredman, and Misses L. Millgate, H. Roberts, and E. Chester.

SNIPPETS FROM SOUTHPORT.

(NOTES BY OUR CORRESPONDENT.)

By the time these lines are read the bulk of the first contingent of the Territorials Southport people are expecting should have taken up their new quarters. A few weeks ago an official announcement was made that 14,000 soldiers were to be sent, then followed an ominous silence, and it began to be persistently rumoured that no soldiers were to be billeted in Southport, but towards the close of last week it was officially intimated that the first batch was to be expected, beginning Tuesday of this week. The soldiers, of course, should make a difference to the support meted out to the picture theatres. Indirectly they will, by their presence, make the prospects for company house keepers, tradesmen, etc., much brighter, and, again, the resultant improvement should be reflected in the patronage of cinema houses. Southport, as the headquarters of the West Lancs. Divisional T.A.S.C., has for some weeks had quite a number of soldiers about, and in going round to the various places of entertainment I have noticed some of them in the audiences. All this goes to show that Southport managers are able to face the future with optimism, and are justified in anticipating good times.

There can be no doubt that picture theatre programmes in the present times can be overcharged with war films, just as, similarly, the daily papers have given their readers a surfeit of war news to the exclusion of local news. This is no doubt fully realised by Mr. H. Kennedy (secretary), for he secured for the entire week beginning September 28th the film "Romance of the North Pole," with Dr. C. H. Heydeman as the lecturer, whose narrations were found intensely interesting by the large "houses" which the picture attracted. Then this was followed by "Brewster's Millions" as the chief attraction, a film, by the way, every bit as interesting as the comedy which has met with such success. Mr. Kennedy also realises that war pictures must also be included, and so he screens the "Pathé Gazette" and "Gaumont Graphic," while other topical films have been "On the Verge of War," "French Naval Manœuvres," "Italian Cavalry," "Italian Navy," "The German Occupation of Louvain," "Our Helpless Millions Saved," "In the Wake of the Huns," etc. With such enterprise displayed, no wonder Mrs. Parker, the manageress, is able to report that business is better than ever. This week "For the Empire," and the second series of "The Great European War" are features.

The very mild and fine weather we have been having in Southport has not been conducive to large attendances at picture theatres, particularly matinées, yet when I looked in at the Picturedrome, Lord Street, last Saturday afternoon, I found that Mr. Geoffrey Hill, the manager, had no grounds for grumbling. Neither is he grumbling, for in a chat with me he told me business was improving. Would that all managers could say the same. The programme from which I derived so much pleasure was headed by "The Antique Engagement Ring," and included topical war pictures, dramas and comedies; in fact, it was typical of Mr. Hill's best, and his best is worthy of any picture theatre in the country.

"If you don't pay me a special visit to see 'Traffic in Souls' I shall be very much disappointed," Mr. Wm. Walker, of the Nevill Street Picture House, remarked to me last week. Fortunately, I found time to attend, and, like the many other people there, was of opinion that the film had more to say than many a sermon, but still there was no sermonising about it. The interest is maintained throughout, and as it is a six-part film that is eloquent testimony to its merits. Nevill Street Picture House will soon begin to be looked upon as the place for big films, for Mr. Walker now tells me he has booked that masterpiece, "The Sign of the Cross." So long as Mr. Walker provides such attractions, then so long may he rely upon a continuance of the splendid support he is experiencing. He is, by the way, very enterprising with "topicals."

Mr. Wm. Wade, at the Birkdale Picture Theatre, had two large "houses" on October 2nd, when he placed the hall at the disposal of the members of the Birkdale and County Liberal Club, and Birkdale Liberal Association, who succeeded in raising over £30 by their effort on behalf of the local Relief Fund. Mr. Wade, of course, put on some very good films—he always does—and the advertisement he secured upon that particular night should bear good fruit in the future.

Patrons of the Pier Pavilion have found "The Men of the Moment" and "Gaumont Graphic," which have been items in the programmes presented at this vaudeville theatre, much to their liking. The same is applicable to the films Mr. Eric Longdon has secured for the matinées and Sunday evening performances at the Palladium, Lord Street.



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GLASGOW	TUESDAY, OCTOBER 20th.
BRADFORD	WEDNESDAY, OCTOBER 21st.

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A Popular and Up-to-Date Manager.

Interview with Mr. A. Milton, of the Arcade Cinema, Worcester.

To what dogged determination will lead a man, is shown in the result of the work done by Mr. A. Milton, resident manager of the Arcade Cinema, Worcester. On one of my visits to his up-to-date house, writes our local correspondent, I had the privilege of eliciting a few facts which may interest readers. But I will first give a brief outline of the house, which, undoubtedly, is one of the finest in the midland counties. The Arcade Cinema, an imposing looking building, was opened in March, 1913. The entrance lobbies are most conveniently arranged. Patrons can pass direct to the sloping pit, or can turn to the left and proceed upstairs by a series of short flights of stairs to seats in the balcony. On entering the building, one cannot fail to be impressed with the elaborate work of decoration. Seating accommodation is provided for over 600 persons. The seats are all of the tip-up class, being of oak, and upholstered in plush of Rose du Barri shade. The lighting of the interior of the building leaves nothing to be desired. Four elaborate electroliers, supplemented by three light wall brackets, form the means of illumination. The building is fitted with radiators, and three large suction electric fans are provided, while another fan draws in fresh air from outside the building.

The pictures are shown by the use of two large Gaumont chromo machines, using powerful electric bio-arc lights. Performances are daily from 2.30 to 5 p.m., and 6 to 11 p.m.

Mr. Milton, who is exceedingly popular, was born in Tunbridge Wells, forty years ago. He was educated in that town, and has been an energetic worker from early life. For



MR. A. MILTON.

over four years he was hon. sec. to the Hospital Sunday Collections. This work brought him in close contact with men of keen business qualities, and from whom he gained valuable experience. Being a member of the Order of Oddfellows, this again brought him into touch with men from whom he learnt a great deal. In his early life he had a great ambition for the stage, and on many occasions took prominent parts in amateur theatricals. A little over two years ago he took up work in connection with cinema amusement. He contends that the cinema is capable of being made a great educator of the public mind. Speaking on the method of arranging a programme, he says, "One should be guided entirely by the class of people catered for," "Travel pictures" he considers are the greatest draw in his town. He advocates the co-operation of managers and proprietors, being firmly convinced that if more unity and discussion on trade topics were adopted, this would tend towards general betterment. He favours English films, but, at the same time, admits that, as yet, the English film does not supply sufficient variety to enable one to omit foreign production

entirely.

In conclusion, we must not omit to mention the musical portion of the Arcade's programme. This is, what one may safely say, a real treat. The trio is under the able direction of Mr. E. W. Price, who, as a professional musician, is well known. At all times the musical items are of the highest classical order, and greatly enhances the enjoyment of the pictures.

MORECAMBE TO THE FRONT.

Mr. A. H. Read, the manager of the Morecambe Winter Gardens, has during the war period inaugurated an excellent system for the collection of cigarettes for presentation to the soldiers. He constructed and distributed in the Winter Gardens and tobacco shops about the town, fifty boxes bearing an attractive appeal to drop in a cigarette for the soldiers.

The result has been immensely successful. No less than 3,000 cigarettes have been collected so far in the boxes at the Winter Gardens and five outside ones only. These have been made up in packets of ten by the staff at the Gardens ready for presentation. Money dropped into the boxes is being spent on cigarettes at the shops which displayed the boxes.

THE GARDENER'S DAUGHTER

Alfred Lord Tennyson.

We beg to announce the release of this beautiful two reel production as an open market feature.

The film was originally designed for the "Exclusive Market," but, owing to the scarcity of topline features we have decided otherwise.

"The Gardener's Daughter," is undoubtedly a most artistic and beautifully produced film, worthy of an important position in any programme.

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TWO REELS.

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Hull and Coastal Notes.

(BY OUR OWN CORRESPONDENT.)

I am able this week to add the names of still more picture palaces to those which by special concerts have added to the local or national relief funds. On Sunday three different cinemas held sacred concerts, these being the Picture Playhouse, Porter Street; the Strand Picture House, Beverley Road; and the Boulevard Electric Picture Palace, North Boulevard. All these cinemas are in different parts of the city, and the attendances at each were good, so that there should be a further large sum to add to the relief funds in the name of the Trade. It is highly gratifying to the local exhibitors that it lies within their power to do so much to aid these deserving objects, and it is the hope of managers who have already done their share that others should follow their example. Next week I hope to add others to the list mentioned in these notes. For the present, Messrs. Jack Raymond, Willson and Myers, the respective managers of the above-named cinemas, are to be congratulated on their efforts. By a sacred concert the previous Sunday night (mentioned in last week's BIOSCOPE, Mr. B. Firth, of the Eureka Picture Palace, was able to hand over the sum of over £8, which amount was highly gratifying. It is interesting to note that this completes the sum of £250 raised by Mr. Firth for charitable objects in the short time of one year.

This being the annual fair week, the picture palaces are suffering to some extent, although not very greatly, and the effect is felt more in some districts than others. With the tens of thousands of people who pour into the great fair ground each night, it could hardly be expected that all the picture palaces would be as well filled as at ordinary times, but where there has been any effect at all the normal state of affairs will, as last year, will be returned the next week. Certain it is that those the source of whose pleasure lies in the cinema alone will not find sufficient entertainment at the fair this year, for whereas a few years ago the great travelling cinemas stood in a long avenue by themselves, and formed a huge attraction, there is at the present, not a single show devoted solely to the bioscope—a decrease of one on last year, when this class of entertainment had sunk to its lowest ebb. Now there are only a couple of shows such as make the bioscope a side line. The main part of the show consists of the usual kind of circus, and then follows a few feet of film dealing with war incidents. The reason for this, of course, need not be sought for. The permanent and palatial picture houses have been brought to such a pitch that the owners of those former travelling picture shows have found it impossible to compete with him.

It is some weeks since I last referred to the Picture Playhouse in these notes, but in the meantime I have not failed to notice that Mr. Jack Raymond, the manager of this large Porter Street Hall, has been doing good business with really excellent pictures. The following incident was a smart move on the part of Mr. Raymond. A special film was some time ago shown, which dealt with Jewish life and customs. As the Playhouse is in the vicinity of the Jewish quarter of the city, the film made a special appeal, and Mr. Raymond had bills printed in Yiddish, giving details of the film and times and prices of admission. "The Suicide Club" and "A String of Pearls"

were recently shown, and this week's special film is the splendid drama, "On His Majesty's Service."

One of the five picture palaces to which I recently referred as likely to be opened during the autumn, threw its doors open to the public on Monday. This was the Sherburn Picture Hall, Sherburn Street, and though it makes the fourth cinema for East Hull, it is situated in a district with a large population to draw from, and the venture gives promise of success. The management is the same as that of the Boulevard Picture Palace. The hall, which is built of stone and red brick, has a holding capacity of 1,185, including the balcony where the seats are covered with red plush, and on the tip-up style. The proceeds of the opening performance were in aid of the Lord Mayor's Fund for the Prince of Wales' National Relief Fund. The principal picture was "The Eagle's Mate," a four-part picture, featuring Miss Mary Pickford and the picture for the following three days, was "Should Parents Interfere?" It might be mentioned, in connection with the construction of the building, that special attention has been paid to heating and ventilating, the system adopted being that of mechanically infusing fresh air into the building and expelling the foul air.

BRIDLINGTON.

"The Harper Mystery," featuring Miss Florence Turner has been the item of chief interest at the Royal Victoria Rooms, Bridlington, this week, and is followed by "The White Lie."—At the Picture House, Mr. J. Austin has done good business with "The Moth and the Flame."

SCARBOROUGH.

"The Opera Singer's Triumph" was a recent successful feature at the Londesborough, Westborough, now entirely devoted to pictures. The management is making a special feature of war films, and this to good advantage. Orchestral music accompanies the pictures, and adds greatly to the success of the entertainments. Recently the six-reel representation of Mr. Jack London's novel, "The Sea Wolf" was shown to big houses, and proved the success which it was anticipated before its release. With two such gentlemen behind this scheme as Mr. H. A. Whittaker, of Scarborough, and Mr. Sidney Carter, of York, and with such excellent subjects in each programme as those mentioned above, the Londesborough should continue to have a successful career as a cinema.—Like many other cinemas up and down the country, the Olympia is finding that the inclusion of the "Kathlyn" series in its programmes has been a profitable investment. "O Mimi San," "The Changeling," and "The Death-bed Marriage" were recently screened to the accompaniment of brisk business.—Like the last named the Palladium is under the Will Catlin's regime, and can be relied up for the best obtainable pictures. "A Leaf from the Past" was one of the most successful of recent subjects, and another and later attraction was "The Great Sinner," with Miss Henny Porten in the leading part. "Lucille Love" is having a successful weekly appearance here also. Many excellent coloured films have been shown at the Grand Picture House, and quite one of the best of these was "The Dungeon of Despair," shown recently. The preceding programme dealt with "The British Navy" and "King of the Air."

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THREE DELIGHTFUL COMEDIES.

Trans-Atlantic Company's Latest Releases.

The programme shown by the Trans-Atlantic Film Company last week is very strong in comedy, and no fewer than eight humorous subjects are presented. Differing as they do in story and treatment, it is a hard task to single out any for particular mention, but to our mind we certainly consider "The Beach Romance," one of the wonderfully clever and fascinating productions of the Sterling juveniles, "At Three O'Clock," a Ford Sterling release, and "An Awkward Cinderella" three of the most delightful comedies we have seen.

A Beach Romance.

We referred recently to the charming little players who appear in the Sterling juvenile films, and we have here another example of their talent. These artistes are, in their way, incomparable; they are more than merely well trained children, with every word and every gesture clearly drilled into them. They are simply given parts which, after all, are merely everyday occurrences in their little lives, with the natural consequence that they appear on the screen as they really are—happy, unaffected children. "A Beach Romance" is a delightful absurdity, and should certainly be included in every programme. (Released November 16th. Length 979 ft.)

At Three o'Clock.

Very rarely have we seen Mr. Ford Sterling in a more humorous rôle than the one he assumes in this riotously funny farce. It is simply impossible to keep pace with the absurdities of Sterling; he is, undoubtedly, one of the greatest screen comedians. In this particular film, Sterling finds his sweetheart is false and determines to commit suicide. However, he cannot bring himself to the final act, and, therefore, eagerly takes advantage of the services of a suicide club, who convince him they can carry out his intention in a neat and speedy manner. Sterling decides to die at 3 o'clock, but a few minutes before the fatal hour, his girl returns, and vows to be true. Then the fun commences. Sterling is anxious to avoid the suicide club who are just as keen on securing him, and a wildly exciting chase ensues. Over hills and dales, round gunpowder kegs, anywhere and everywhere, Sterling and his sweetheart are pursued by the club, but they are finally rescued, amid tumultuous scenes. (Released November 19th. 973 ft.)

An Awkward Cinderella.

An excellent modern version of Cinderella and the glass slipper. In this particular instance, Cinderella is a little maid of all work,

engaged by a snobbish family, Prince Charming is a high-spirited college lad, who is considered a "great capture," and the glass slipper is just one of little Cinderella's worn-out boots. The film is delightfully acted by Mr. Robert Leonard and Miss Ella Hall, and should prove a most successful production. (Released November 19th. 1,012 ft.)

NOTES FROM SURREY.

(By OUR OWN CORRESPONDENT.)

Picture theatres in the Thames Valley are vying with one another in the presentation of war pictures during the present crisis. During the past week, the destruction of Louvain and other pictures associated with that incident in the war have figured in the programme at the Cinem Palace, Kingston, as well as the first series of films from the seat of war in France, showing the destruction of the bridges over the Aisne and the Marne rivers. Towards the end of the week a further series of exceptionally fine films by the Lubin Company were shown, descriptive of the fighting in the little town of Alost, which were very popular with patrons, and attracted large audiences to this house. Having seen most of the war films which have been exhibited since the outbreak of the war, I have no hesitation in saying that the Lubin series will be hard to beat. A picture that also appealed strongly to the audience was that showing hundreds of Belgian refugees fleeing before the advancing German cavalry. There is a large number of Belgian refugees in Kingston at the present time, and, naturally, these pictures make strong appeal to them, many of whom are now regular patrons of this theatre. The "Gaumont Graphic" last week contained a number of excellent pictures, which were much to the liking of the audience. For the early half of this week the special film will be one that should attract many Boy Scouts to the house, viz., "Young Briton Foils the Enemy."

The Kingston Coliseum management have, of late, been making a special feature of "The World, the Flesh and the Devil," and have advertised it generously. Last week their bill was headed by "The World at War," with Lieutenant Daring in the leading rôle. Lieutenant Daring visited the theatre each evening, and sang patriotic songs. This intrepid picture play actor has ever been a popular figure with picture house patrons, and his appearance here in person proved a distinct attraction and materially enhanced the drawings at the box office. I notice that Mr. Knight, the manager of this house, with commendable enterprise, is receiving a service of war telegrams, and the news-board outside the Coliseum, where the telegrams are displayed, is always eagerly scanned by passers-by intent to know the latest from the front.

Cinematograph pictures continue to be one of the popular "turns" at the Kingston Empire, where Mr. Sounes always shows a series of films illustrative of the most important passing events of the week.

The Picture House, at Teddington, is making a special feature of the visit of Lieut. Daring. One of the most recent attractions at his theatre was "The World, the Flesh and the Devil."

THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

The Mystery of the Fadeless Tints.

In the eighth number of Mr. Hanshew's series of the "Chronicles of Cleek," the world-famous detective's assistance is asked by Sir Harmon Blench, the proprietor of "Blench's Fadeless Tints," out of which he has amassed a fortune. The secret of these dyes is jealously kept by Sir Harmon's chief chemist, James Redd, the original discoverer, and Sir Harmon wishes to find out the secret for himself.

Mr. Cleek politely declines his offer, explaining that he only interests himself in criminal cases, and Sir Harmon is obliged to try other methods. He employs his daughter to endeavour to extract the secret from Redd's son Ernest, but the young man takes her apparent interest too seriously, and on discovering his mistake, shoots himself. On learning this, old James Redd shakes the dust of the Blench factory from his feet, and wanders out into the country in a pitiable state, exciting the compassion of some good-natured people, who take him in, and give him shelter. His mind is unbalanced, and shortly after he disappears for a fortnight, returning in worse plight than ever, being apparently deaf and dumb as well as insane.

Cleek's attention is attracted to the case by accident, and he comes up to investigate. He shows great sympathy with the stricken invalid, enquiring kindly into his state of health—then suddenly springing forward, he claps handcuffs on to the old man, and tearing off his wig, discovers Sir Harmon Blench.

James Redd is found at Sir Harmon's house a close prisoner, and being released, gives the secret of his wonderful dyes to the people who have sheltered him during his affliction.

It is an interesting story, and very well worked out. Cleek's share in the revelation of the plot is only a secondary one, no great demand arising for his detective powers, but old James Redd secures the sympathy of the audience, and his fate is followed with keen interest.

Mr. John Sturgeon shows clever characterisation as the old chemist, and Mr. Edward Earle as Sir Harmon Blench is equally effective, his disguise being worthy of study by any detective however distinguished. Mr. Harry Beaumont, in a very slight sketch, pleases by his easy and natural method. (Edison Company. Length 1,060 ft. Released December 3rd.)

Antwerp Under Shot and Shell.

Under this very distinctive title we have a crisp, live, topical film, which, in first-grade quality, gives a survey of the conditions of life in the City on the days immediately preceding, and during, the bombardment. There is a little of everything, generally speaking, that is likely to prove of interest, and so vividly are the different portions shown that the sub-titles are rendered almost unnecessary.

Mr. Cherry Kearton, who secured the views with an "Aeroscope" camera, has, by dint of perseverance, and not a little influence, succeeded in bringing back a set of pictures which should prove most popular, and was, from all accounts, extremely lucky to get out of Antwerp during the final stages of the siege. The film opens with a procession of armoured cars, then a number of London omnibuses carrying supplies. The British Navy and Army men are seen in force and fraternising with Belgian soldiers. The Royal Marines also make a fine picture, and cross the now famous bridge of boats. A corps of civilian trench diggers provide a somewhat tragic note, then follows the arrival of the Naval Brigade. Actual work in the trenches is shown at close quarters, and the wily Belgian snipers give an illustration of guerilla warfare. After a glimpse of the military field kitchens and the men at their leisure, comes a remarkable length devoted to the "4.7 express," or armoured train, actually engaged on the outskirts, the huge Naval guns making the heavy train fairly rock upon the lines.

Views of blazing ruins under shell fire conclude a really enthralling "topical" feature, which should achieve great popularity. This should be especially the case in some of our Naval and Military centres on account of the splendid close-up views which will enable the recognition of many of the men concerned in the brave defence of the city. (Cherry Kearton, Ltd. Immediate release. 625 ft.)

Home, Sweet Home.

This is described as an emotional masterpiece in four reels, and it would not perhaps be easy to hit upon any more accurate description, as it is, in effect, four entirely different films, produced certainly by a master of his craft, and only slightly connected by the sentiment contained in the well-known song.

The first part sketches the life of John Howard Payne, an American actor and playwright, who, having made considerable success on the stage, both in America and England, wrote and adapted many plays, chiefly from the French, and wrote the libretto of an opera, of which only the song "Home, Sweet Home" survives. He became American Consul at Tunis, where he died. Although a prolific writer, nothing of his work but this one song is remembered, and it doubtless owes as much of its popularity to the composer Bishop, or to Madame Patti, as to the author of its words. The story is little more than the main incidents in his career, with a mother and a sweetheart in the background, of whom, in his riotous excesses, he sometimes pictures sitting over the teacups at home, but who seem to have little effect or influence over his life.

The three remaining parts are single reel dramas, in which the air of the song forms a secondary motive. The first episode is a Western story of Dusty Gulch, played with some considerable sense of comedy by Miss MacMarshe and Mr. Spottiswoode Aitken. Apple Pie Mary runs a lunch counter, and a stranger from the city, attracted by her simple charm, appears as a hero in her eyes. They plight their troth, but his errant fancy is attracted by more showy charms, and he is about to break his faith with Mary when the strains of the old song reach his ears, and he rides post-haste back to his old love and domestic felicity. Miss Marshe gives a clever performance, and we cannot help feeling that the young man has better luck than he deserves. The most dramatic episode occurs in the second reel. Two brothers live in a cabin with their mother and her third son, a half-witted youth. The elder brother is a worthless idler, and his jealousy leads to a deadly quarrel. They at last fight to the death in the room of their cottage, while the boy is riding his hardest to bring the sheriff to the rescue. The struggle, which ends in the death of both men, is magnificently done, and this reel is especially notable for the extreme grandeur of the coast scenery.

The third episode is a social drama of the eternal triangle. A wife thinks herself neglected, and listens to the temptings of a treacherous friend. She is about to leave her husband and home when she hears the old familiar air played on a violin across the way. She repulses her lover with scorn, and caresses her sleeping husband, with the determination to make her home all she hoped it might be.

It is very pretty and sentimental, and rather reminiscent of the drama which Nicholas Nickleby adapted from the French for Mr. Vincent Crummles.

The film concludes with an allegorical representation of the luckless author endeavouring to escape from the pit of sloth and luxury to join his love in the skies, in which the photography is of remarkable quality. In fact it is the

production of the camera work which makes these films notable rather than the story, and Mr. D. W. Griffith, who is responsible, is certainly to be congratulated on the success of his achievement. (The Exclusive Supply Company. Four reels. Exclusive.)

A Daughter of Eve.

An enjoyable and typically American comedy, containing a well-written "plot" and acting which impresses the onlooker with the conviction that the artistes have quite appreciated the freshness of its humour. Briefly related, the tale shows how Hiram Brown, finding the villagers too slow, departs to learn the gentle art of amassing a fortune. His alleged sweetheart quickly forgets Hiram when a handsome young lawyer arrives. "Mother" favours the match, and, anticipating a legacy, borrows from her skinflint husband's hoard, the sum for a piano and clothes for the girl. The former amount is mailed, but a storm gathers when Hiram returns as a stockbroker, and sets the old farmer, and his rival neighbour, agog over some wonderful wireless shares. Henceforward much fun arises over the imminence of discovery by the old skinflint that his hoard has diminished.

The village parson is called in to allay the old lady's feelings, when the news arrives that a "bunco man" is in the neighbourhood. The young lawyer gets the girl to hastily replace notes to the value of those abstracted, and we see that Perkins, the neighbour, has been neatly "done over" by Hiram. The others form themselves into a band of amateur detectives under the guidance of the village constable, and Hiram is captured, then confronted with his second victim. The latter is so pleased to get his money back that the lawyer has no difficulty in pressing his suit. The old lady's happiness is completed with the return of the piano payments, marked "Gone, no address." This brisk comedy should please all classes, and has not one tedious moment throughout its entire length. (Lubin Manufacturing Company. J. Frank Brockliss, Limited. Released November 26th. Length 2,007 ft.)

The Man with a Future.

There is an atmosphere of sincerity and power in the depiction of this story, which marks the release as one well worthy of special mention. Although supposed to feature Mr. Arthur Johnson, who, by the way, has a finely delivered part as the husband of the girl who vainly endeavours to hide her past associations, there is an equally loveable character in "Dad," a criminal, yet truly solicitous for his daughter's welfare.

The woman's emancipation from the status of tout for a gang of burglars begins with a shot wound, which causes her to fall upon the pathway leading to a doctor's home. While

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on the way to recovery, she attracts the attention of the attorney, a visitor, and marriage is the ultimate result. Her happiness is, however, soon marred by a blackmailer, and she is forced to visit the quarters of the gang to ask for silence. The old chief, her father, after a joyous greeting, is compelled to hide her in a secret recess, whence she witnesses a quarrel between a newcomer and a police spy the latter being killed. The old man is arrested, and Ann guards her secret, fearful lest its exposure should wreck the happiness of husband and home.

The attorney, becoming jealously suspicious of Ann, unwittingly adds to her misery, which culminates when her husband is chosen for the prosecution. Emboldened by past success, the blackmailer risks another call but is driven from the house to be shot by a policeman who has recognised him. This breaks down Ann's resolves, and she staggers into the court with evidence which secures her father's freedom. The old man comes to a pathetic end through the shock, but husband and wife are thus brought to a better understanding, and a singularly effective story draws to a close. (Lubin Manufacturing Company. Frank Brackliss, Limited. November 19th. Length 1,995 ft.)

Our Lads in Navy Blue.

A pleasant little film of topical interest dealing mainly with drill and exercise scenes on board a training ship. Perhaps its most arresting feature is an exceedingly amusing blindfold boxing match, which affords a remarkable example of involuntary humour. Although the picture deals with a quiet and peaceable phase of the life of our great Navy, it may for this reason prove the more welcome at a moment when we are all oppressed by the horrors of battle on the sea. At all events, it is a satisfactory, if unambitious, little picture. (Crick's film. Walturdaw Company, Limited.)

The Rat.

We have here a sound, well-constructed drama of life in the underworld of New York. There is, in reality, very little story in the film, which consists of strong and exciting incidents skilfully strung together, the whole forming an admirable drama, and providing a lengthy caste with excellent material for character studies of a broad, sharply-defined type. The Rat, from which the play obtains its title, is a strenuous young gentleman of no very settled habits, but who, in spite of his rough exterior and his somewhat doubtful reputation, is quite sound at heart, and ready to befriend anything or anyone who may have done him a good turn. And so we see him and the gang he leads ransacking the slums of the city in search of a pretty girl whose head has been filled with charitable ideas, and who has been kidnapped by a composition gang

and held to ransom. The Rat rescues her after many exciting adventures, and returns with equanimity to his old life.

It is, frankly, a little improbable, but, nevertheless, the story is carried along at a rare pace, and so breathless indeed do we become that improbabilities are of little account. "The Rat" should prove a very popular film. (Balboa film. Bishop, Pessers, and Co., Limited. Two reels.)

Gypsy Love.

This very charming romance may be classed as one of the very best efforts of the Balboa Company. Round a somewhat slight story has been woven a pretty love idyll, delicately conceived and very carefully interpreted by an excellent company. Several of the character studies are remarkably effective, notably the Gypsy King of Mr. Henry Stanley and the Anita of Miss Harriet Jensen. Of the photography it is impossible to speak too highly; indeed, the success of the production is in no small measure due to the delightful scenes of country life with which the film makes us familiar.

Paul Moore, a child, is confided to the care of a Gypsy King, who, faithful to the promise made to the lad's dying uncle, has the lad educated at a college. There Paul meets and falls in love with pretty Daisy Clarke, and their marriage would not have been delayed had it not been for the pledge Paul made to the tribe to return to them at the end of his college life. Paul does so, but Fate takes a hand in the game, and quite by accident Paul and Daisy again meet, this time never to be parted.

Such in brief is the story, which, with elaboration, makes up, as we have said, a delightful film. It is certainly a production we can commend. (Balboa film. Bishop, Pessers, and Co., Limited. Two reels.)

Warfare in the Skies.

This powerful drama is of special interest now that the exploits of intrepid aviators are attracting the attention of the world.

Richard Lawrence, an army aviator, and the son of General Lawrence, introduces his friend, Count Zurich, to Zenia, his father's ward. Richard and Zenia become engaged after war has been declared against a neighbouring state. Count Zurich's jealousy is aroused, as he has become infatuated with Zenia, and he determines to win her. There is a terrific battle, and General Lawrence's forces have been repulsed by the enemy. Richard is sent in his aeroplane to obtain reinforcements. Zurich flies to the enemy's camp and arranges to bombard General Lawrence's entrenchments from his aeroplane, on the condition that Zenia is delivered into his hands after capture. The conditions are accepted, and Richard, returning from his mission, sees the

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Count's tactics, and an exciting chase takes place in the air. As the only means of achieving his purpose, Richard drives his machine full at the Count's aeroplane, and the two come to the earth with a tremendous crash. The Count is killed instantly, but Richard escapes with minor injuries, and is conveyed into the enemy's camp. Zenia disguises herself in a uniform of the enemy's and goes to their camp to obtain news of Richard. She is arrested and condemned to death as a spy. Richard escapes, and, securing an aeroplane, he creates a diversion by dropping bombs into the enemy's lines, and in the confusion is able to rescue Zenia and convey her to a place of safety.

Allowing that the events are slightly improbable, they are unquestionably effective, and the excitement of the battle, both on land and in the air, is intense. It is a gripping drama, played with dash and spirit by Miss Edith Storey and Mr. Earle Williams, Mr. Gaston Mervale being effective as Count Zurich, if a little inclined to gloat unduly over his fiendish work. Some very interesting aeroplane manœuvres are shown. (Vitagraph Company. Length 1,852 ft. Released November 23rd.)

Mr. Bingle's Melodrama.

The brilliant burlesques issued by the Vitagraph Company are amongst the best of their kind, for no trouble is spared to procure the very finest talent, both for the writing and representation of the play. The authors are skilled not only in easy and humorous writing, but in the construction of sound drama, and the actors have an experience in every class of dramatic work which enables them to handle a burlesque subject with a gravity and sincerity which renders it irresistibly comic. "Mr. Bingle's Melodrama," by Mr. Charles Brown, is a good instance. There is sufficient plot to render it an interesting story, providing an endless variety of humorous situations, and played by an exceptionally brilliant company, it is one continuous laugh right through.

Mr. Bingles sees a melodrama, and the sight of his rapt attention as he sits spellbound in his box is enough to convince one that it is a drama of exceptional merit. He decides to produce a play himself, and brings joy to an impecunious author by accepting his melodrama and putting it into immediate rehearsal. The author attends to assist in the stage direction, having selected a competent man for the leading part. He is horrified to learn that Mr. Bingles has decided to play the part himself, but having reserved the power to select a portion of the caste, he secures several whom he considers more likely to permit Mr. Bingles to shine by contrast.

The play is produced eventually in a small country town, and is certainly a work which should make a large fortune on the road. Unluckily for the success of the venture, the author is present, and thinking that his immortal work is not receiving full justice, he instigates several small and enthusiastic boys to express their opinion in the conventional manner, and other members of a small but critical audience joining in, Mr. Bingles received a bombardment of vegetable congratulation which decides him that there is no elevator to the heights of histrionic success.

Mr. James Lackaye plays the stagestruck amateur with infinite humour, and is magnificently supported by Miss Flora Finch, Miss Josie Sadler, Mr. Hughie Mack (a wonderful villain), Mr. William Humphrey as the author, and Mr. William Shea as almost everybody else.

The production is most elaborate, and Mr. Bingles' mechanical stage devices, including a realistic disaster at sea, must be seen to be believed. (Vitagraph Company. Released November 26th. Length 2,142 ft.)

The Pardailans or The Intrigues of Paris.

We have here a splendid story of romantic adventure and intrigue, presented with the spirit, fire, and vigour which characterises the work of the best French players. The plot of the drama, which is by M. Michael Zévaco, but which is not unworthy of Dumas, is elaborate and intricate, but it is made perfectly comprehensible with the aid of numerous sub-titles, and is, as we have said, a first-rate tale. The staging, which is on a very big scale, is impressive, picturesque, and notable as a whole, for its fidelity to the atmosphere of the period it represents, and its accuracy of detail, whilst the costumes and properties are carried out with similar lavishness and care. The film is coloured throughout, and, although as is the case with most artificially coloured films, its success in this respect varies a good deal, the change from monochrome to polychrome is exceedingly welcome. A film of this character, moreover, suffers more than most from the absence of colour, and any attempt to supply the camera's inevitable defect of colour blindness is to be regarded with satisfaction.

The film is admirably acted by a large company of accomplished players, who between them conjure up the likeness of mediæval France with remarkable success. Altogether, "The Pardailans" is a thoroughly pleasing and distinguished entertainment of that higher type which is becoming more and more popular in the picture theatres. Those who want a fine historical romance should give it their attention. (Walturdaw Company, NEW YORK PUBLIC LIBRARY

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tres, **Ashton-under-Lyne and Oldham** (re-
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The Bioscope

Shaftesbury Avenue, London, W.

No. 419. Vol. xxv.

OCTOBER 22, 1914.

NOTICES.

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ADVERTISEMENT copy and instructions for alterations must reach the offices **not later than first post Monday morning** to ensure attention in the current week's issue.

PROOFS OF ADVERTISEMENTS can only be submitted when copy is received **NOT LATER** than 1 p.m. on Monday.

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DEFENCE OF THE REALM ACT, 1914.

IMPORTANT HOME OFFICE REGULATIONS.

It is not too much to state that the Home Office regulations which we append herewith are, without doubt, the most drastic and far reaching the cinematograph trade has been called upon to face, and create a very critical situation.

With the exception of those holding licences in accordance with the provisions of the Cinematograph Act, everyone within the Administrative County of London will be more or less seriously affected thereby, and it must not be lost sight of that as these regulations are already in force, immediate application for a permit is imperative. These should be addressed to

**The Commissioner of Police of the Metropolis,
New Scotland Yard, S.W.,**

and the person applying would do well to accompany the application with an invitation to the Police to inspect his premises at any time during business hours. The amount which may be kept without a permit is restricted as follows:—

Celluloid 112 lbs.

Cinematograph Film... 24 lbs or 6 reels

One important clause is that no permit will be granted to an alien enemy, and, moreover, such an one is not to be allowed to enter any premises in which celluloid or cinematograph film is manu-

factured or stored. How the latter part of this regulation is to be effectively carried out is not apparent.

We understand that a deputation representing the combined interests of the Manufacturers' and Renters' Associations, and consisting of Messrs. J. Frank Brockliss, W. A. Northam, J. Williamson, F. W. Baker and J. C. Squier, has already attended before the Chief Commissioner, and, moreover, that an Advisory Committee has already been appointed to consider the whole situation, and to which all propositions as to the means to be taken to meet the requirements of the Regulations imposed by the Secretary of State should be submitted. This committee, as far as we have been able to ascertain, is represented by the following gentlemen:—

Manufacturers:	Renters:
J. FRANK BROCKLISS	J. WILLIAMSON
	(acting <i>ex-officio</i> .)
J. W. SMITH	W. A. FENNING
A. F. WAGNER	A. T. CROSS
T. WELSH	E. G. TURNER
	F. WHEATCROFT

It should be added that the regulations, whether temporary or not, as yet, only affect the Administrative County of London.

1914.

Order of the Secretary of State as to Celluloid and Cinematograph Film.

In pursuance of the power conferred on me by Regulation 9A of the Defence of the Realm Regulations, 1914, I hereby order as follows:

No person shall within the administrative County of London have in his possession or

from the Chief Officer of Police (a) celluloid, in quantities at any one time exceeding in the aggregate 112 lb. in weight, or (b) cinematograph film, in quantities at any one time exceeding six reels, or in the

any person to whom a permit is given shall comply with the following requirements and with any special conditions that may be attached to the permit:—

1. No alien enemy shall be allowed to enter or be at any time in any premises, or any part of any premises, in which celluloid or cinematograph film is manipulated, kept or stored.

2. No unauthorised person shall be allowed to have access to any room or place in which celluloid or cinematograph film is manipulated, kept or stored.

3. (a) All stocks of celluloid or cinematograph film shall be kept in securely closed fire-resisting receptacles, which shall not be used for any other purpose, and shall be plainly marked "CELLULOID" or "FILM." Provided that stocks of celluloid or cinematograph film may, instead of being kept in such receptacles, be stored in a separate chamber constructed of fire-resisting materials. The chamber shall not be used for any other purpose, shall be clearly marked "CELLULOID STORE" or "FILM STORE," and shall be kept securely locked.

(b) Not more than one ton of celluloid and not more than 500 reels, or in the aggregate 1 ton in weight, of cinematograph film shall be kept in any one store; provided that where a store is divided into separate compartments by strong fire-resisting partitions without any openings therein each such compartment may be regarded as a store. Where both celluloid and cinematograph film are kept, the aggregate quantity in any one store or compartment shall not exceed one ton.

(c) Each reel of cinematograph film shall, except when required to be exposed for the purpose of examination, cleaning, packing, rewinding or repair, be kept in a separate, properly closed metal box.

4. (a) The examination, cleaning, packing, rewinding or repair of cinematograph film shall be carried on in a suitable room (hereinafter referred to as the examining

room, which shall not be used for any other purpose.

(b) Not more than 10 reels or 40 lb. of cinematograph film shall be exposed in the examining room at any one time.

(c) Cinematograph film shall not be kept in the examining room except for such time as may be necessary for the purpose of examination, cleaning, packing, rewinding or repair.

5. The fittings of a celluloid store, film store or examining room shall, so far as practicable, be of unflammable or fire-resisting material, and there shall be no fireplace in any such store or room.

6. No fire or flame or substance liable to ignite celluloid or cinematograph film, and no electric or other appliance likely to produce an exposed spark shall be allowed in any celluloid store, film store or examining room, except subject to such conditions as may be imposed by the Chief Officer of the Police.

7. Waste celluloid or cinematograph film shall not be allowed to accumulate on the floor, but shall be collected at frequent intervals and placed in a strong metal receptacle with ninged lid.

8. Adequate means for extinguishing fire, having regard to the amount of celluloid or cinematograph film on the premises at any time shall be kept constantly provided.

9. A printed copy of these requirements shall be kept posted up in legible characters in every room in which persons are employed in connection with the manipulation, keeping or storage of celluloid or cinematograph film, in a position where it can easily be read by all persons employed in the room.

10. These requirements shall not apply to any premises, or parts of premises, licensed in accordance with the provisions of the Cinematograph Act, 1909, or in respect of which a Secretary of State shall have made regulations under Section 79 of the Factory and Workshop Act, 1911.

R. MCKENNA,

One of His Majesty's Principal Secretaries of State.

October 16, 1914.

TRADE TOPICS.

We would direct special attention to the fact that the film reviews appearing in our journal, whether in the body of the book, under the Film Section, or the "Pick of the Programme" pages, are entirely the work of our own reviewers.

We regret that in the article on "Kinemacolor" which appeared in our last week's issue we wrongly quoted Mr. Charles Urban as saying that a two and a half hours' show, including two machines and operators, would cost £15. The amount should have been £65. For £15 Colorfilms, Limited, can do half an hour's show, comprising three reels of film subjects and including both machine and service of an operator.

Another illustrious addition to the list of artistes now to be witnessed in Famous Players films, is to be acknowledged in that of Mme. Bertha Kalich an emotional actress of international renown. This lady appears in the production, "Martha of the Lowlands," a play by the eminent Spanish dramatist, Angel Guimera, which has already created a theatrical sensation. The scenes are laid in Catalonia, and the true atmosphere of the drama has been carefully realised. We are told that a large cast was especially engaged among suitable scenery, and that Mme. Kalich has achieved a remarkable result which entirely belies any impression that this was, in truth, her first appearance as a moving picture artist.

The production of the Edison film, "Face Value," part of which was taken in Van Courtlands Park, was held up for a time by the strong arm of the law, a policeman being of the opinion that an assemblage of cowboys, armed to the teeth, was contrary to the official regulations. The matter was arranged by the diplomacy of Mr. George Lessey, the Edison director, but any one who has wandered off the golf links in the park, and been confronted by a member of the police force on a prohibited strip of grass, will realise the perturbation of those cowboys whatever their armament might consist of.

Mr. C. Parfrey, of the Hepworth Manufacturing Company, was expected back in London yesterday (Wednesday) from America, where he has been engaged for some months in organising the Hepworth Manufacturing Company, of America. We shall all be very pleased to see him again, though, judging by the interviews in the American papers, they will miss him over the water.

Having during the past few weeks had a large number of inquiries as to the origin of the word "Balboa," Messrs. Bishop, Pesser and Co., Limited, have specially asked us to enlighten our readers on the subject. Balboa, a Spaniard, was the first man to cross the American Continent and discover the Pacific coast. This happened in 1514 A.D. He therefore takes second place only to Columbus in the early American history.

The Balboa Company selected this name as they had, in addition to film producing, decided to stage a big outdoor pageant, entitled "Balboa," or the discovery of the Pacific, at the San Francisco exhibition in 1915.

Curiously enough the Californian Government afterwards adopted the same "Balboa" head and sign for their one cent postage stamps, so that the name will be seen to be one of more than usual fame upon the other side of the Atlantic.

By the death of General Marcot, who was killed in action at Arras by a German shell whilst giving orders to his staff, the family of Mr. Ratisbonne, the manager of the London branch of the Eclair Film Company, has been plunged into grief, as the deceased General was the son-in-law of the poet, Louis Ratisbonne, himself an Alsatian and patriot who looked forward to the time when the French would be able to revenge themselves on the Germans. Those of the Trade who have come into contact with M. Jules Demaria, the President of the Combined French Trade Association in Paris, will sympathise with him in this loss, as General

Marcot was his father-in-law, M. Demaria being Mr. Ratisbonne's cousin.

The Trade will doubtless join us in extending deep sympathy to Messrs. L. H. Howe and S. D. Howe, of Messrs. Moss Empires, Limited, and Messrs. Warner's Feature Films, Inc., whose brother, Corporal G. F. Howe, of the 5th Dragoons, died on Thursday last whilst crossing to England in the s.s. *Copenhagen*, of wounds received at the Front, and who was buried at Dover, with full military honours, last Saturday. Corporal Howe leaves a widow and three young children.

We are informed that the Award Film Service has secured the exclusive rights for the Midlands, South and West of England, of Barker's great patriotic film, "By The Kaiser's Orders." The same firm has also obtained two strong dramas, "A Leaf in the Storm" (Warner, 3,000 ft.), and "Thieves" (Domino, 2,000 ft.), for which an excellent demand is anticipated.

Mr. George Green, with his customary generosity, has placed two of his large travelling living caravans at the disposal of a family of Belgian refugees, who find their novel quarters quite comfortable, and a change from the rude shelters they had to put up with during their wanderings. At most of the Glasgow Picture Houses, Belgian refugees, of whom there are over 3,000 in the city (not including wounded Belgian soldiers, who number 300), are being admitted free of charge. At one theatre a party had the doubtful pleasure of witnessing scenes of refugees leaving their homes in Belgium. Pictures of the Belgian King and flag were loudly cheered.

The Neptune Film Company, Limited, inform us that their attention having been drawn to the similarity in the title of their film, "Her Only Son," and the Barker Motion Photography Company's production, "Their Only Son,"—controlled by Moss Empires, Limited—the Neptune production will be renamed "A Widow's Son."

Mr. W. Seymour Hodges, of the Electric Palace, Marble Arch, W., who, as announced in our "Roll of Honour" pages, has joined the Sportsmen's Battalion of the Royal Fusiliers, informs us that his son Cyril, who was, until recently a schoolmaster in South Africa, has received his commission, and is now in the firing line in Africa.



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ford.

**THIEVES Domino. 2,000 ft.
REL. NOVEMBER 23rd.**

EXCLUSIVE RIGHTS FOR GREAT BRITAIN.

(Continued from Page 289.)

Messrs. Davison's Film Sales Agency gave a Trade show of the Samuelson Film Company's latest production, "A Study in Scarlet," at the Shaftesbury Pavilion, Shaftesbury Avenue, W., on Tuesday morning. There was a very large attendance, and the film—which was reviewed in our last issue—was enthusiastically received.

Under the auspices of the Express Film Service, Limited, a very interesting lecture on "The Invasion of Belgium" was given last Thursday at a Trade performance at the Cambridge Circus Cinematograph Theatre, by Mr. Kennedy Ellis, the British born refugee from Namur, an interview with whom appeared in THE BIOSCOPE a fortnight ago. Mr. Ellis has a great many very interesting things to say, and his remarks are vividly illustrated by a series of excellent slides. His lecture is particularly well suited to picture theatres, and should make a novel and successful addition to any programme.

Mr. Kennedy Ellis started on a tour of his illustrated war lectures on Monday, appearing at the Queen's Cinema, Forest Gate, and also at the Seven Kings Cinema, the same evening. He was accorded a rousing reception at both halls, and the lecture was listened to with great interest. Mr. Ellis' references to his own personal experiences, and the sufferings of the Belgians, quickly aroused the audiences to a pitch of intense enthusiasm, which was sustained until the end. Mr. Ellis is appearing at these two theatres for the remainder of the week.

We very much regret to record the death of Mrs. W. H. Frame, wife of the highly esteemed member of the Western Import Company, Limited. The sympathy of the Trade will be extended to Mr. Frame in his sad bereavement.

Mr. Peter Naylor, who until recently was superintending the affairs of the African Film Trust in India, returned to England on Wednesday last, after a quiet and uneventful voyage. Mr. Naylor's arrangements are at present, somewhat unsettled, but he intends to remain in the old country for some little time.

We have to tender our sincere apologies to Mr. Akerman May, whose excellent performance in the London Film Company's production of "Called Back," we commented upon in our last week's issue. Mr. May's name is more familiar in the theatrical than the printing world, hence the error. We take this opportunity of congratulating him upon becoming

ing a representative of the well-known Adam's Dramatic Agency of Broadmead House, S.W.

The many admirers of Mr. Leo Delaney, who has contributed to the success of some of the best Vitagraph films, will be glad to hear that he has rejoined that company, and is actively engaged in further productions.

The Power Feature Film Company, Limited, inform us that the United Kingdom rights, including the Channel Islands, in the film, "A Leaf in the Storm," have been disposed of to the Award Film Service, 5, Edward Street, W.

On Saturday morning last the London Film Agency, of Cranbourn Chambers, Leicester Square, W.C. gave a private view at the Cinema de Paris, Bear Street, of a "Synchronised War Film," the picture in question being the Regent film, "Called to the Front," which has already been reviewed in THE BIOSCOPE. The music used in conjunction with the film was arranged by Mr. Guy Jones composer of the music for the Empire revue, "Europe," and was rendered by a male choir of twenty voices with Mr. W. A. Peterkin, of Queen's Hall, as soloist. Mr. Reginald Williams was responsible for the "synchronisation."

We regret to announce that Mr. James Law, lately of the Crescent Cinema Theatre, Chapman Street, Hulme, Manchester has died of wounds received in the battle of the Aisne.

Mr. George Moffatt lately of St. Enoch's Picture Theatre, Glasgow, has been wounded, and is now in Netley Hospital.

The many friends of Mr. Lionel Gilling, formerly of Messrs. Hibberts' Pictures, Limited, will be interested to hear that he is now directing the affairs of the Omnifilm Company, Wardour Street, where he is presenting some good lines in the way of "exclusives." Notwithstanding the fact that Mr. Gilling, who is a North countryman, has only been in London Trade circles but a few years, there are few men more popular than he in filmdom, and we hope to hear, in the near future, a good deal of the new concern to which he is devoting his energies and undoubted ability as a judge of suitable attractions.

The Phoenix Film Agency desire us to point out, in answer to the many inquiries emanating from their advertisement in last week's issue, that the film, "The Capture of The Kaiser (by Lieut. Pimple)," is not an exclusive. All their films under the "Folly" trade-mark are released on the open market, and are obtainable through the leading renters,

but not direct from the agency. It is hoped that the above will correct any erroneous impressions that may have arisen through the wording of the "ad." mentioned above.

Two specially arranged Trade reviews of that splendid feature, "Called Back," are announced by the Fenning Film Service, Limited, for the benefit of exhibitors in the Liverpool and Manchester districts. At the firm's Liverpool branch, 5, Slater Street, displays will be given to-morrow (Friday), at 11.30 a.m. and 3 p.m. To-day (Thursday), a special show is being given, commencing at 11.30 a.m., at the Alexandra Picture Theatre, Salford, Manchester, when a big attendance of local exhibitors is expected. Messrs. Fenning have also secured two fine "London" films in "A Christmas Carol" and "The Two Columbines," which our friends up North will also, doubtless, be enabled to see at an early date. The time of the London display of the latter subjects appears in our usual weekly list of these functions.

We do not, as a rule, devote space to anecdotes concerning the industry, but the following from a local correspondent, strikes us as rather too topical to be missed. It seems that just recently, in a certain studio quite near the metropolis, the producer engaged upon a war drama had hurriedly engaged a big crowd of local "extras." Among the latter happened to be a retired "non-com.," who at once inquired what part he was to take in the production. "A German Officer" was the answer. "And what recompense?" That would be "one and sixpence." The gallant ex-soldier indignantly declared that he would never be a sanguinary German for 1s. 6d. and strode out of the studio.

At yesterday's meeting of the Theatres and Music-halls Committee of the London County Council, the question was considered of the grant-

ing of cinematograph licences to Germans or Austrians. The discussion arose on a question raised at Tuesday's meeting of the London County Council by Mr. Kingsley Hood, who inquired what steps were being taken to deal with applications from foreigners so as to prevent licences under the Cinematograph Act being granted to Germans or Austrians, or German and Austrian firms and companies. The Chairman of the Committee concerned promised that the matter should be considered. A report on the subject will probably be presented to the County Council at their meeting next Tuesday.

Another title duplication case is recorded by the *New York Dramatic Mirror*:—"Judge Gavegan in the Supreme Court has granted an injunction to Klaw and Erlanger and Robert Hilliard against the General Film Company, enjoining the Film Company from using the title "A Fool There Was," for any motion pictures. Mortimer Fishel, attorney for Klaw and Erlanger and Mr. Hilliard, presented affidavits to the courts showing that the name was being used by the film company and that a photo drama was presented at the Loew theatres in New York. The suit will be further prosecuted for a money judgment, as it is claimed that Klaw and Erlanger are entitled to all moneys received by the film company for the use of the pictures, without any deduction for expenses, under a recent authority in the Federal Courts."

According to the Italian and Spanish papers, the great Italian tragedian, Zacconi, has been very seriously injured in a motor accident near Rome. Zacconi has, of course, appeared with notable success in several remarkable films.

Monsieur Escoffier, the well-known Pathé actor, has been mentioned in the French dispatches, and has received from General Joffre a medal for gallantry in action. Amongst Monsieur Escoffier's most remarkable work on the screen will be remembered his performances as the engineer in "Germinal," and in the title rôle of "The Chevalier de Maison Rouge."

There appears in one of the Spanish papers a statement to the effect that Monsieur Alexandre, another famous Pathé actor, and a member of the Comedie Française, has been killed in action. Messrs Pathé inform us, however, that they have received no news to this effect, and that they fully believe any such rumour to be entirely baseless.

According to the Spanish journal, *El Mundo Cinematografico*, the exportation of films from Germany to Denmark, Norway, Sweden, Holland, Switzerland and Italy still continues. No mention is made of German producing activities, though it is stated in *Arte y Cinematografia* that a Barcelona firm is about to receive from Germany a series of war topical films,

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which, according to the titles, include numerous pictures of the captured Belgian cities.

El Mundo Cinematografico also publish a letter from their Berlin correspondent, who signs himself "Wilhelm." Exhibitors' business is not quite as bad as it might be, says "Wilhelm," but it must be confessed that the manufacturers are faced with a crisis. There is no lack of the materials necessary for the manufacture of positives, but it is the supply of negatives that presents the difficulty—especially in view of the fact that practically none are coming into Germany from other countries.

"In view of the attitude of England," continues "Wilhelm," "in appropriating German patents and licences, contrary to all the rights of peoples, and, as they call it, carrying the war into the territory of commerce, it was decided, at a recent enthusiastic meeting in Berlin, that the picture theatres should show no more French, English or Russian films, either during the war or afterwards, and that all theatres bearing French, English and Russian names should be rechristened forthwith. This latter decision is of some importance, as all who have visited Germany will have noticed that the majority of the picture theatres bear French or English names, such as "The Royal," "Bellevue," "Marble Palace," "Esplanade," etc. Moreover, the German word, "Lichtspielhaus," is to be used in place of "Théâtre de pose."

" . . . The films chiefly in demand at the moment are naturally those of a patriotic or military nature. Everything referring to the war has been prohibited, but it is hoped that permission will be given for the exhibition of films taken on the battlefield, as these will be especially valuable to contest the accusations of the French and English press as to cruelties committed in the conquered territories."

The New Century Company arranged a series of special collections at the performances at St. George's Hall, Bradford, on behalf of the Lord Mayor's War Relief Fund and towards the fund for the provision of tobacco and cigarettes for the British soldiers at the front. The Imperial Animated Picture Company, of Thorpe Chambers, Bradford, last week, subscribed five guineas to the local Belgian Refugee Fund. Collections were taken last week at the Bramley (Leeds) Picture Palace, in aid of the fund inaugurated by the Yorkshire District Cinematograph Exhibitors' Association for the provision of cigarettes, etc., to the soldiers and sailors. At the Imperial Picture House, Horsforth, Leeds, collections were made on behalf of the cigarette fund, on the initiative of the Exhibitors' Association. At Dransfield's Picture House, Darton, every available seat was occupied on the occasion of a special concert and picture show in aid of the local Relief Fund.

The Mapplewell and Staincross Male Voice Choir rendered music, and the Vicar (Rev. W. P. Kingston) presided. The names were read of seven members of the choir who had joined the Barnsley Pals' Battalion. At the Milnsbridge Picture Palace, there were war scenes of intense enthusiasm, when forty Belgian refugees were present, by invitation of the management. The refugees were addressed by Mr. Fred Calverley, chairman of the directors of the hall, his remarks being interpreted by Mr. Gaston L. Schryvere. The audience sang the National Anthems of Britain and Belgium, and the guests were well supplied with sweets and cigars. Boy Scouts made a collection amongst the English people present in aid of the soldiers' cigarette funds. At Thirsk, Messrs. Power, of the Electric Picture Palace, have given special performances on behalf of the Prince of Wales' Relief Fund, which have been very well patronised. At Featherstone, a highly successful Sunday night concert was given in aid of the Army and Navy Stocking and Shirt Fund, a fund which is in the hands of ladies only. In response to the request of the Yorkshire Exhibitors' Association, collections have been made on successive nights at this hall for the cigarette fund.—Col.-sergt. H. J. Sykes has sent a letter from camp at Riby to the *Holmfirth Express*, thanking the managers of the two local picture theatres and the public for the gifts of cigarettes and tobacco sent to the troops, who, he says, very greatly appreciate the thoughtfulness of his friends at home.

Among the special Trade reviews, readers are requested to note that the following features will be on view at the theatres and times mentioned below:—

"Everywoman Should Know—" (Ideal Film Renting Company, Limited), at Shaftesbury Pavilion, Friday, October 23rd, at 11.30 a.m.

"The Shepherd Lassie of Argyle" (Turner Films, Limited), and "Time, the Great Healer" (Hepworth), showing by the Hepworth Manufacturing Company, Limited, at the New Gallery Kinema, on Friday, October 23rd, at 11 a.m.

"Beautiful Jim" (shown by Renters, Limited), at Shaftesbury Pavilion, Tuesday, October 27th, at 11.15 a.m.

"The Stolen Masterpiece" and "In the Grip of Spies," showing by Pathé Frères Cinema, Limited, at Shaftesbury Pavilion, Wednesday, October 28th, at 11 a.m.

"Speaking Pictures," Mr. Eric Williams, at Shaftesbury Pavilion, Friday, October 30th, at 11.30 a.m.

"A Christmas Carol" and "The Two Columbins" ("London" Films), shown by Fenning Film Service, Limited, at Shaftesbury Pavilion, on Wednesday, November 4th, at 11 a.m.

[Manufacturers and agents are requested to send us particulars and dates as above for inclusion in future lists. Kindly mark envelope "Trade Review."]

THE TRADE AND CHARITY.

SUGGESTED FORMATION OF A TRADE FUND.

At the outbreak of this terrible war there were many who feared that the cinematograph industry was faced with disaster, if not ruin, but subsequent events, happily, have shown these fears to be unfounded. At the same time, although we are fortunately able to say of this trade, as a whole, that business is still much "as usual," there are many individual members thereof who have been affected less lightly, and one fears, without any desire to be pessimistic, that before our nation has seen this great undertaking through to the end, as we mean to do, the number of sufferers will be greatly increased.

In the early days of the war (in our issue of August 20th last, to be precise) we laid before the Trade a suggestion that some special fund should be started amongst us for the protection of the wives and children of those in the cinematograph industry who had left their work to join the British fighting forces, and, also, possibly, to alleviate the sufferings of those whom the war might have thrown out of employment. At the time, we put forward this suggestion—and we think we shall be giving no secrets away if we say that it was originally made to us by Mr. P. Kimberley, of Than-houser Films, Limited—without giving any special prominence thereto, and without making any definite appeal in connection therewith, because we felt that many matters were still uncertain, and that the Trade, already meeting requests for charity on every side, would look upon the moment as an unfavourable one. There was also the possibility that the National Fund would attain such dimensions as to be practically sufficient in itself to satisfy all demands, but this possibility has not yet been realised.

In view of the continued welfare of the industry and the time that has now elapsed to enable us to settle down to the new conditions, we do not think that it will be out of place to bring this suggestion again before the consideration of the Trade. Our industry has ever shown itself ready and generous in the matter of charity, and, as we have already pointed out, its contributions to the National and other funds have been magnificent. Having worthily done its duty towards its neighbours, the thought naturally arises that the industry might now do a similar duty towards itself, and so help to safeguard its own members against the hardships of the coming winter

which many may otherwise find a time of bitter suffering. As will be remembered, the scheme originally suggested was not to take the form of a direct appeal to the Trade for money. Rather, it was urged, exhibitors should be invited to organise a series of special performances for which films should be supplied gratuitously by manufacturers and renters in sympathy with the idea. Exhibitors would deduct the bare expenses of these performances and forward the balance of the proceeds to the Organising Committee, which would thus be in a position to deal promptly with any emergency cases arising in Trade circles before the National Fund had had time to act.

Moreover, Mr. Kimberley tells us that, from questions as to the existence of any British Trade Fund put to him during his recent visit to America, he feels sure our American friends would gladly help us if such a Fund were organised.

The constitution of this industry would make the swift and economical administration of any fund in connection with it a particularly easy matter.

We shall be happy to lend our best support in every way possible to any fund of this kind that the Trade may deem it advisable to organise. The first thing to be done, if a favourable decision is come to in the matter, will be the formation of an Organising Committee, and we should be very pleased to receive the names of any members of the industry who would be willing to serve thereon. Meanwhile, we leave the suggestion to the consideration of our readers.

While writing on the subject of charity, we would draw attention to the letter from Mr. Frank Ogden-Smith, which appears elsewhere in this issue of our paper. Mr. Smith urges an admirable cause in the most able way possible, and there is no need for us to add anything to what he says. At the same time, we may point out that there are many people who, while in full sympathy with the idea, are not in a position to house a refugee. For the benefit of those who are unable to take in refugees personally, but who are anxious to show hospitality towards them, it should be possible to organise a scheme by which a small establishment in the country could be rented, furnished and maintained for the reception of Belgians stranded in London.

On this matter also we shall be glad if any readers interested will communicate with us.

IN SEARCH OF "COPY."

THE ADVENTURES OF H. A. SANDERS OF THE "PATHÉ GAZETTE."

"The Germans are in the Hôtel de Ville!"

Such were the words that greeted me on entering the dining-room of my hotel in Ghent. The whole place was in confusion indescribable, and for one who, like myself, was carrying a cinematograph camera and British papers, the position was not enviable. It was imperative that I should decide upon some line of action, and that quick. For up to the present the attitude the Germans would take up with regard to Press and cinematographers, unaccredited to the staff and without authority from the official quarters of any of the Allies to take pictures, has not yet been discovered. And to put it frankly, I was not going to be the first one to find out what that attitude might be! Indeed, the chances are that I should be shot as a spy, or, if Fate was very kind, I might be kept as a prisoner of war. But, as in the event of either of these contingencies happening I should be unable to take pictures, flight, and quick flight, was the only thing to do.

When we decided to leave Ghent behind us as quickly as possible, we left it by way of the Pont des Herbes. "We" were Mr. R. A. Coulson, of the *Daily Sketch*, a man who for a free ride to Ostend promised to show us the *safest* way to that town, two Belgian soldiers who jumped on to the car and would not get off either for love, money, or threats, the chauffeur, and myself. Whether it was from foolhardiness or because there breathes not a man who is not fond of a bit of colour, I cannot say, but on the radiator of the car there flaunted a replica of the flag upon which the sun never sets. Before we knew what we were doing we were amazed to find ourselves catching up to a patrol of German cyclists. Again flight was the only thing to be done in the circumstances, and our chauffeur, who was in as great a state of panic as a man could be, dashed by with the total disregard for brakes, ditches, or humanity that only fear can engender. Immediately we had passed them and put a safe distance between

them, I jumped out, took off the Union Jack, and jettisoned all our souvenirs, including a German rifle, into the canal. When the Belgians, who were standing near, saw these trophies, they thought we were the real thing, and implored us not to shoot. A little further along we ran into another squad of Uhlans, about a hundred strong. They are, indeed, fine-looking fellows. Looking on were a large crowd of the Belgian populace. Beyond those panic-stricken people who fled at the first whisper of war, the Belgians look upon German troops with dull eyes and apathetic mien. It was here that we could not find it in our hearts to deny those frequent and pitiful requests for a lift. So we took on as many as we could—three refugees and a British Tommy, whose story I suppose the Censor has deleted, as I see my friend Coulson has no mention of it in his dispatches. I will say nothing of Tommy's story beyond that it was thrilling and exciting to the last degree.

So through the stricken land of Belgium we went, heading northward to Ostend. We passed company after company of troops. They were the retreating army, but we didn't know they were until some hours after. At Ostend we found the whole populace had been warned of the approach of the Germans. Thousands were wending their way to the Gare Maritime, all their possessions tied up, perhaps, in the knotted handkerchief in their hands. In many cases these bundles contained useless things, objects which came first to hand. One man I saw had a few apples and the legs of a fancy table in a string bag; another held only a fishing rod. I saw there scenes so pitiful and of such great pathos that I cannot give any adequate idea of them.

There was a mad struggle through the waiting crowd, a jump from the quay on to the paddle-boxes, and I felt with relief the deck of the homeward steamer under my feet. But thousands were left behind, men, women, and children, and every minute the Germans were coming nearer.

"IDEAL" SUCCESSES.

The well-known actress, Miss Betty Nansen, is still steadily strengthening her hold upon picture-goers. Her realistic acting finds capital scope in the new series of pictures released by the Ideal Film Renting Company, Limited. One of these, "A Mother's Sacrifice," had a rousing reception at the Scala, Newcastle, recently, and "Her Hour of Temptation" has been doing well at the Castle.

Caerphilly, Wales. The third of the series, "For the Sake of Man," was also much appreciated when shown by Mr. Hall Jones at the Palace, Merthyr. Another fine film, in "The Money God," has been drawing good houses at the Palace, Tredegar. In spite of the number of war pictures, it would appear that the public interest in good non-war dramas is evidently as strong as ever.

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SLIPPERY SLIM'S INHERITANCE	Snakeville Comedy	991 ft.	Mon., Oct. 26.
A CLASH OF VIRTUES	Drama	994 ft.	Mon., Oct. 26.
MONEY TALKS	Comedy	994 ft.	Mon., Oct. 26.
THE SEVENTH PRELUDE	Drama	1978 ft.	Thurs., Oct. 29.
THE FABLE OF THE HIGHER EDUCATION	Fable in Slang	1019 ft.	Thurs., Oct. 29.
THE SQUATTER'S GAL	Western Drama	994 ft.	Thurs., Oct. 29.
BRONCHO BILLY AND THE GAMBLER	Western Drama	994 ft.	Mon., Nov. 2.
SWEEDIE AND THE LORD	Sweedie Comedy	1054 ft.	Mon., Nov. 2.
IN AND OUT	Comic	1000 ft.	Mon., Nov. 2.
A LETTER FROM HOME	Drama	1984 ft.	Thurs., Nov. 5.
SLIPPERY SLIM'S DILEMMA	Snakeville Comedy	1019 ft.	Thurs., Nov. 5.
THE COMING CHAMPION WHO WAS DELAYED	Fable in Slang	1012 ft.	Thurs., Nov. 5.
HER TRIP TO NEW YORK	Drama	1031 ft.	Mon., Nov. 9.
MRS. BILLINGTON'S FIRST CASE	Comedy Drama	994 ft.	Mon., Nov. 9.
BRONCHO BILLY'S FATAL JOKE	Western Drama	1008 ft.	Mon., Nov. 9.
THE MOTOR BUCCANEERS	Melodrama	2030 ft.	Thurs., Nov. 12.
THE BUSY BOY AND THE DROPPERS-IN	Fable in Slang	1006 ft.	Thurs., Nov. 12.
SLAKEVILLE'S HOME GUARD	Snakeville Comedy	995 ft.	Thurs., Nov. 12.
BRONCHO BILLY PUTS ONE OVER	Western Drama	1014 ft.	Mon., Nov. 16.
AT THE FOOT OF THE HILL	Drama	990 ft.	Mon., Nov. 16.
TOPSY TURVY SWEEDIE	Sweedie Comic	994 ft.	Mon., Nov. 16.
HIS STOLEN FORTUNE	Comedy Drama	1984 ft.	Thurs., Nov. 19.
FABLE OF NAPOLEON AND THE BUMPS	Fable in Slang	996 ft.	Thurs., Nov. 19.
SLAKEVILLE'S NEW WAITRESS	Snakeville Comedy	981 ft.	Thurs., Nov. 19.
BRONCHO BILLY WINS OUT	Western Drama	994 ft.	Mon., Nov. 23.
STOPPING THE LIMITED	Drama	1019 ft.	Mon., Nov. 23.
SWEEDIE THE SWAITER	Sweedie Comic	994 ft.	Mon., Nov. 23.
A GENTLEMAN OF LEISURE	Melodrama	1980 ft.	Thurs., Nov. 26.
SLIPPERY SLIM AND HIS TOMBSTONE	Snakeville Comedy	1033 ft.	Thurs., Nov. 26.
FABLE OF THE MANOEUVRES OF JOEL	Fable in Slang	1068 ft.	Thurs., Nov. 26.
BRONCHO BILLY'S INDIAN ROMANCE	Western Drama	1000 ft.	Mon., Nov. 30.
TWO MEN WHO WAITED	Drama	996 ft.	Mon., Nov. 30.
SWEEDIE AND THE DOUBLE EXPOSURE	Sweedie Comic	996 ft.	Mon., Nov. 30.
THE MASKED WRESTLER	Drama	2020 ft.	Thurs., Dec. 3.
THE TWO MANDOLIN PLAYERS	Fable in Slang	991 ft.	Thurs., Dec. 3.
SLIPPERY SLIM AND THE CLAIM AGENT	Snakeville Comedy	996 ft.	Thurs., Dec. 3.
BRONCHO BILLY'S WILD RIDE	Western Drama	974 ft.	Mon., Dec. 7.
SWEEDIE SPRINGS A SURPRISE	Sweedie Comic	994 ft.	Mon., Dec. 7.
SEVEN SEALED ORDERS	Mystery Drama	1973 ft.	Thurs., Dec. 10.
THE DIFFERENCE BETWEEN LEARNING	Fable in Slang	1062 ft.	Thurs., Dec. 10.
AND LEARNING HOW	Snakeville Comedy	1000 ft.	Thurs., Dec. 10.
SLIPPERY SLIM AND THE FORTUNE TELLER	Snakeville Comedy	1000 ft.	Thurs., Dec. 10.

NEW SAMPLES Showing in Essanay Theatre,
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BILL'S BOY	Drama	1006 ft.	Mon., Dec. 14.
LOVE AND SODA	Comic	989 ft.	Mon., Dec. 14.
WHEN MACBETH CAME TO SNAKEVILLE	Snakeville Comedy	996 ft.	Mon., Dec. 14.
THE DEVIL'S SIGNATURE	Mystery Drama	1984 ft.	Thurs., Dec. 17.
BRONCHO BILLY, A FRIEND IN NEED	Western Drama	1009 ft.	Thurs., Dec. 17.
THE HONEYMOON THAT TRIED TO COME	Fable in Slang	1075 ft.	Thurs., Dec. 17.
BACK	Snakeville Comedy	1000 ft.	Thurs., Dec. 17.

ALL ESSANAY PHOTOPLAYS ARE PRINTED ON EASTMAN STOCK.

NORTHERN NOTES.

(BY OUR OWN CORRESPONDENT.)

There are two outstanding characteristics amongst the persons who are engaged in the cinematograph industry. The first is the alacrity with which they embrace any meritorious development of the science that has become popularly known as the living pictures, and the second is their eagerness to give the public the benefit of the best that the industry can offer, not only in the way of entertainment, but also as a means of instruction. A decidedly novel development of the cinematograph, and one that promises to serve a particularly useful purpose, especially at this critical period in the history of the nation, is being introduced into Newcastle-upon-Tyne, in the shape of flash targets. "Every man should learn to shoot," declared Lord Roberts, and it is with the idea of giving every man the opportunity of carrying this into effect that a number of well-known gentlemen in the metropolis of the North intend to offer the public the benefits and advantages of this, the last word in cinematography.

Flash targets, it might be shortly explained, provide a novel form of target practice in conjunction with the popular cinematograph. Mechanical apparatus other than that in use in any picture theatre is dispensed with, and there is no very costly maintenance to be faced. The film is kept running continuously, so that there is no wastage of electric power, or undue wear and tear of the film shown, or of the projector. The only material detail in which a flash target theatre differs from the usual run of picture theatres is that the former possesses a bullet-proof steel screen. This screen is specially prepared to receive the projected pictures, and whilst films of moving soldiers, animals, and subjects of that kind suitable for rifle practice, are passing on the screen, the marksmen take their aim at their selected object, under almost natural conditions. Flash targets take their name from the fact that specially patented bullets employed light up on contact with the steel screen, and thus indicate whether or not a true hit has been recorded.

The inventor of this latest combination of musketry and the cinematograph is Mr. T. M. Down, of the Sporting and Military Targets, Limited, and the bullets are being specially manufactured by the renowned firm of pyrotechnists, Messrs. Brock, Limited. The flash on the screen is large enough and of sufficiently long duration to indicate a hit with certainty, and where a number of marksmen are engaged together in competition their shots can be differentiated by using bullets which give differently coloured flashes. Any number of people can fire at one time without inconveniencing one another, and after the flash has extinguished itself there is nothing but a small quantity of powder left to indicate that the screen has been hit. The whole idea seems to have a valuable future before it, and its development in Newcastle will be watched with the keenest interest alike by those engaged in the cinematograph industry, by the military authorities and by those interested in sport.

I am not at the moment free to disclose the names of the gentlemen who have formed themselves into a small company for the purpose of exploiting this invention in the North, but I am permitted to state that the name of the company will be the Kine-Targeted Company, and that the flash

target theatre is to be under the capable management of Mr. Lindon Travers, who will add these new responsibilities to those so well borne by him in the management of Mr. Sidney Bacon's Olympia, Newcastle. I had a very interesting conversation with Mr. Travers anent the new project. He informed me that it was proposed to instal the flash targets in the building, formerly known as the Star Picture Hall, Prudhoe Street. This was once a chapel of considerable dimensions, and, later, it became a picture theatre, but for some months it has been unoccupied. Remington magazine rifles will be provided, and the small admission fee will entitle anyone to four shots at the screen, or if they do not wish to shoot they can pass on their cartridges to others. The screen will be 16 ft. wide by 12 deep, and there will be a range of from 60 to 70 ft. The hall will accommodate 200 people, and a large number will be able to fire at one time from the floor level and from the gallery facing the screen.

The company for which Mr. Travers has been appointed manager has secured the exclusive rights for the use of the flash targets in Newcastle and Gateshead. "We have applied to the military authorities to ascertain if the project would meet with their approval," said Mr. Travers, "and not only did they raise no objection whatever, but they promised us considerable support, as they recognise in it a valuable means of teaching their men to shoot. The soldiers will derive a large amount of benefit from the use of the range, but it will be open to the general public also, and part of the proceeds will go to the Lord Mayor's War Relief Fund. So we are doubly patriotic—first in providing means for teaching good shooting, and then in providing money for the relief of distress." Subject to the approval of the town improvement committee of the Corporation, to whom application for the cinematograph licence has been made, the flash targets theatre will remain open each day from 2 to 11 o'clock.

The Newcastle Education Committee has evidently decided to reject the patriotic offer of the proprietors and managers of cinematograph theatres in the city to lend them the halls for educational purposes. This offer was made a few weeks ago, when it appeared likely that after the summer vacation the children would not be able to get back to their schools, because of the buildings being in the occupancy of the military. The transfer of some of the troops from the city relieved the pressure in time to make it unnecessary to requisition any of the halls, but renewed recruiting efforts have resulted in some of the schools being again given over to the soldiers. Instead of calling upon the cinematograph proprietors to make good their offer, however, the Education Committee have announced that certain of the schools will work a double shift, as it is known in the North, the children being divided into morning and afternoon attenders. Needless to say, the picture hall proprietors feel somewhat hurt at the manner in which the Committee have ignored an offer made entirely with a view to the public weal.

Mr. Henderson experienced a great week at the Royal Electric Theatre, Groat Market, Newcastle, where he showed "An Englishman's Home" and "Your Country Needs You." Both these films were peculiarly appropriate for the time, and they had quite an enthusiastic reception.



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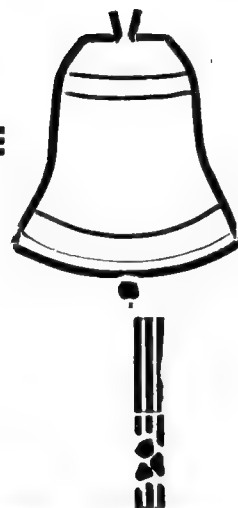
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TWO GREAT CINES FEATURES.

The Madman's Secret

This startling sensational subject was originally advertised to be issued on Aug. 17th. Owing to the outbreak of war that arrangement could not be carried out, and the film will now be

Released on Monday, Nov. 23rd.

DELIVERY of all Orders is CERTAIN, as copies are already in stock.

IT IS A FILM FULL OF REAL EXCITEMENT AND SHOULD BE SEEN AT ONCE.

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ITEMS OF INTEREST.

AN INTERESTING CHANGE.

Mr. Gerald S. Darrell, late of the African Theatres Trust, Limited, and a clever Press representative and manager, is now managing the Pavilion Theatre, Porthcawl. Firms in the Trade not already advised are requested to note the change for their mailing lists.

ALICE JOYCE AS WRITER.

In connection with their issues of the new Alice Joyce series of films, these, by the way, are fortnightly releases of about two reels each, Messrs. M.P. Sales Agency have arranged for the regular appearance of the stories in that popular periodical, *Home Notes*. Each story is given especial prominence and is specially written by Miss Joyce for the journal, her autograph being appended. The scheme is proving a most effective piece of publicity for an excellent serial issue.

ROMANCE OF THE ORIENT.

A strongly presented two-part film, entitled "The Chinese Vengeance," is now on show at the private theatre of Messrs. Phoenix Exclusives, Cecil Court, W.C. The story is one of a most romantic nature and conveys the truth of the saying that "East is East," etc., in no uncertain way, the devices of the wily Oriental being set forth amidst some very picturesque surroundings, the plot mainly concerning the attempts to regain possession of an idol imbued with mysterious power.

REPEATED FOR CAMERA MAN.

We hear that at the "Majestic" studios, Los Angeles, California, Mr. J. O'Brien has just produced a two-reel Western drama, in which "Eagle Eye," the famous Indian actor, makes a fall of 40 ft. over the side of a cliff. The fall was not only absolutely genuine, but "Eagle Eye" repeated it on account of the camera failing at the first performance to catch the incident satisfactorily. A thrilling repetition of a feat which, so we are told, did not trouble the brave actor in the slightest degree.

BELGIANS AT LIVERPOOL.

On Friday evening last Mr. R. Andre Byland, of the Premier Palace, Smithdown Road, Liverpool, gave a free entertainment to some 126 Belgians who had arrived in the Mersey city as refugees from Antwerp. The audience thoroughly enjoyed the performance and our Belgian friends were profuse in their expressions of thanks to Mr. Byland for his kindly action. They had only arrived on the previous day and the show came very much in the nature of a surprise. The idea is one well worthy of emulation by others in the business.

BUSINESS AS USUAL.

The Curtis Manufacturing Co., the well-known makers of electrical resistances, inform us that Mr. Curtis has been accepted for the special battalion of Electrical and Mechanical Engineers for the special Naval division to be attached to the Royal Engineers. Business will be carried on as usual during his absence, the same standard of excellence being guaranteed under expert supervision. This firm, whose works are at Paddington, W., specialise in regulating and paralleling resistances, dimmers, slide contact and other standard electrical devices.

POLICE AND PRODUCERS.

We hear that a forthcoming strong production by the Reliance Company, will show the various stages in the training and promotion of an American police officer. Miss Francelia Billington, also Howard Gaye and Elmer Clifton, take prominent parts in the production, in which official aid was specially enlisted in order to secure absolute accuracy so far as the "service" scenes are concerned. The films will be a two-reeler, and will shortly be shown by the New Majestic Company in London.

INGENIOUS STUDIO WORK.

At the studios of the New York Motion Picture Company, Santa Monica, a unique play, entitled "The Village Neath the Sea," is being produced. The story is an Indian legend of adventure, in which Tsuru Aoki, and Sessue Hayakawa, her leading man, are the principal characters. These two Japanese stars have adapted themselves to Indian rôles in a remarkable manner, and in this release clever trick photography places the *mise en scene* in an Indian village submerged in the Pacific. The story is stated to be one of quite unusual power.

AN OPPORTUNITY FOR TRIAL.

Messrs. J. H. Dallmeyer, Limited, of Oxford Street, W., and Willesden, N.W., who, by the way, are a British firm and were established in 1860, inform us that, although the war has had a considerable effect upon the photographic side of their business, the cinema department has really exceeded all expectations by showing an increase on the business shown during September of last year. They also inform us that they are prepared to send, to any theatre in the kingdom, one of their Series XII. or Series XIV. projection lenses on a seven days' free trial.

HARROW HEADLINES.

To his many generous actions on behalf of the local War Fund, Mr. A. Tipping is offering free entertainment to Belgian refugees in the district to attend the matinée performances at the Harrow Cinema. There has been besides no lack of film attractions at this theatre, and last week large audiences saw the "Battle of Alost." For the first three days of the current week Mr. Tipping has booked a notable production in "A Million Bid," and there have been good houses each time it has been shown. The film representation of Sir Herbert Tree and his company in "Trilby" has been secured for October 26th-29th, one of the biggest film attractions ever brought to the Cinema.

ON NOVEL LINES.

In the direction of novel effects in film production, the Balboa Company, of California, have already achieved a great measure of success and have been responsible for many new ideas. In the next release by this company, "The Square Triangle," in addition to clever effects, an entirely new and original way of unfolding the story is presented. The film should meet with a long run of success, being of high-class nature, yet entirely suitable for any class of audience. It is certainly one of the best of their productions seen to date, which is saying a good deal. The posters are also unusually good and reflect great credit on the British lithographers who are responsible for their issue.

NOTICE.

“EVERYWOMAN Should Know—”

A **TRADE SHOW** of this enthralling drama of human passions, worked out on refreshing new lines, will take place at the **SHAFTESBURY PAVILION** on

FRIDAY NEXT, Oct. 23, at 11.15 o'clock.

Deep interest has been stirred in the Trade
by means of this production. It is

SOMETHING GRIPPING, SOMETHING NEW.

IN ADDITION THERE WILL BE TRADE SHOWS AT

BIRMINGHAM	October 27	Scala, Smallbrook St., 11 a.m.
LEEDS	October 28	Grand Assembly House, Briggate, 11 a.m.
NEWCASTLE	October 30	Grainger St. Picturehouse, 11 a.m.
GLASGOW	November 3	Salon, Sauchiehall St., 11 a.m.
CARDIFF	November 6	Hippodrome, 11 a.m.

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telephone—Regent 6070 (2 lines)

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BRANCHES: Birmingham—79, Station Street. Newcastle-on-Tyne—10, Neville Street. Manchester—97, Qt. Duole Street.
Glasgow—108, Renfield Street. Leeds—8, Park Place. Cardiff—23, Wood Street. Dublin—40, Dawson Street.

AIDING THE SHOWMAN.

The recent capture, by the Globe Film Company, Limited, of those fine films, "Harbour Lights" and "The King's Minister," has already resulted in many inquiries being addressed to the firm. Some well printed synopsis matter is now being issued and a special line of posters, in course of preparation, will still further signalise the advent, as exclusives, of these now famous productions. The names of their authors, than whom there is none more qualified to gauge the taste of the public, will be acknowledged to be a further inducement towards the booking of the latest "Globe" acquisitions.

WORKSHOP JOTTINGS.

Exceptional business has been done recently at the various houses in Workshop, especially during fair week. Mr. Gibson is always to the fore with the latest war news at the Royal Electric Theatre, and a feature is also made of the "Adventures of Kathlyn" series.—The Gaiety Picturedrome is famous for its high-class programmes, and the special pictorial concerts given every Sunday evening are well attended. It is good to see the enjoyment caused by Edison and Keystone comedies, which are always well represented at the Gaiety. This week "The Woman With the Red Hair," "Detective Brown," "Perils of the Sea," and "Countess Veschi's Jewels" are the stars.

ON TRULY COLOSSAL LINES.

Some time ago we announced that a big "Griffith" production was in preparation, and now it transpires that the feature, which has for several months past engaged the attention of the producer, will be entitled "The Clansman." As already stated, it deals largely with the famous secret society, "Ku Klux Klan," and in the preliminary scenes 175 horses and 300 men appeared. In the great scenes of the subject, which have now been completed, nearly 3,000 "extras" were employed. For the purpose of these scenes a long stretch of country road was leased from the local authority, and closed to ordinary traffic in order to prevent injury to outsiders. While at work, the huge caste is said to have resembled nothing less than a modern army engaged in the engagements of a campaign, and minor "casualties" were plentiful. This huge achievement will, so we are informed, be on view in London, at a comparatively early date, in the show-rooms of the Western Import Company, Limited.

PERSHORE NOTES.

The output of recruits for the army from this district is making itself felt at the Electric Theatre. In spite of the efforts of Mr. Spiers, the able manager, to attract large audiences by screening of up-to-date films, there is a deplorable number of vacant seats in the house. There is, however, the possibility of the week's takings being brought up near the average by the return of soldiers, who come from Norion barracks to spend week-ends at home. Saturday nights always see a full house, owing, undoubtedly, to this reason. Great efforts are being made, on the part of Mr. Spiers, to raise a substantial sum for the Prince of Wales' War Fund. Patriotic music is played, and entreaties are thrown on the screen urging men to join the army, also to patrons to subscribe to the war fund. The variety turn this week has been of exceptional quality. Miss Elsie Norma has been the means of evoking rounds of applause, and we may confidently look for a return visit in the near future.

ANOTHER "FAMOUS PLAYER."

We hear that Miss Marguerite Clark, the fascinating little star artiste who has attained some great personal triumphs, is the latest stage celebrity to be converted to the screen, through the medium of the Famous Players production, "Wildflower," shortly expected in England. "Wildflower" is a drama of the forest, and this delightful tale of sweet innocence is admirably exemplified in the personality of Miss Clark. This artiste's first film characterisation is a most notable one, and she is supported by a capable caste, including Messrs. H. Lockwood, James Cooley, E. L. Davenport, and Jack Pickford, Miss Mary Pickford's brother. This should form a caste of quite exceptional power, well calculated to give full effect to what is said to be a really beautiful production.

STILL THEY COME.

Messrs. R. Prieur and Co., Limited, have added yet another agency to their already lengthy list. This time the brand is "Jackdaw Films," another new all-British concern, that promises big things. The first film to be put upon the market will be "The Inn on the Heath," length 1,400 ft. approx., and released on December 14th. The subject is a drama of Old London, and has been handled in a highly creditable manner. We strongly advise wide-awake exhibitors to keep their eyes upon the Film Centre.—Messrs. Prieur and Co. ask us to state that they have disposed of the exclusive rights for that great Ramo feature, "The Criminal Path," to the Artograph Company. The film is full of strong and powerful incidents, and should be received with enthusiasm wherever shown. We congratulate Messrs. Artograph on their obtaining so fine a feature.

BEAUTY AND A TERROR.

Miss Dorothy Gish, the clever young actress of the Majestic Company, recently gave a striking proof of an uncommon influence over animals and incidentally rescued her director from an unpleasant predicament. The latter had hired a launch at San Pedro, but the owner had left his wolf hound, a huge animal, aboard the boat, and when the company attempted to get aboard the dog stood guard, and refused even to permit an approach. No other launch was available, but, after about two hours, Miss Dorothy Gish came along to the rescue. The attractive Majestic artiste and the big dog were quickly the best of friends, and when Miss Gish approached the members of the company, and led them aboard he offered no further objection. The hound remained close to the lady during the entire day, and when the party returned to Los Angeles in an automobile the combined efforts of the company were necessary to keep him out of the car.

LADY PRODUCER AND THE WAR.

Having many relatives and friends at the front, Madame Blaché, the famous lady producer, has been unable to talk of anything but war since the opening of hostilities, therefore it was perfectly natural that a drama written and staged by her should deal with the one subject occupying her mind also that the plot should centre in a woman's efforts to aid her country. The anxiety of Madame Alice Blaché to take some part in the war has resulted in a unique photo-drama. The story, staged under the working title of "Women of the Wars," is strikingly original, and ends with the complete surrender of a scouting party to a woman who, aided only by her mother and little son, succeed in capturing the soldiers—not with firearms, but by the ingenious use of a few bottles of wine. The film is stated to be of the well-known "Blaché" quality, and, according to accounts, should meet with a notable reception. Original from

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THE DAY'S NEWS FILM

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INTO THE FOOTHILLS

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Paris, New York, and the World.

THANHOUSER'S SCENIC TRIUMPH.

The first expedition of motion picture actors to be granted governmental permission to take pictures of the famous Yellowstone National Park has returned to the Thanhouser Company's studios. In the sending of a company to the National reservation, the Thanhouser management scored a triumph. There have been permits granted for the use in the park of motion picture cameras, but never before allowing a company of actors to actually work out a picture, the Yellowstone trip, therefore, marking an advance in the educational aspect of the industry. By these pictures, which will soon be released by the Thanhouser Company, the scenic wonders of one of the grandest of regions, will be brought to the millions who are unable to go to the Park.

AUTHORITIES' ARBITRARY ACTION.

The arbitrary action of the Middlesex Licensing Committee was in evidence last week in connection with the performances of a young child at a Wood Green cinema. It had been arranged that Little Molly Watkins, the daughter of a local resident, should sing patriotic songs, in aid of the Belgian Refugees Fund, at the Central Cinema. On Monday and Tuesday the performances were given, and about 30s. was raised. Then the Middlesex County Council launched a thunderbolt. The child was under ten, and, therefore, she must not appear at a licensed house. Mr. Hilder, the manager, pointed out that she would be allowed to sing at a charitable function. But "red tape" triumphed, and on Wednesday a note of regret appeared instead of Molly. However, on Thursday, the bar was removed, and Molly appeared. So all's well, except that the Fund appears to have a grievance in respect of one night's collections.

SUNDAY OPENING IN MIDDLESEX.

There has been a further development of the Sunday opening question in Middlesex. A company has been formed and a hall acquired, where it is proposed to open only on Saturdays—and Sundays! The promoters are relying upon the legal point that the Cinematograph Act of 1909 only applies to exhibitions of inflammable films, and that a show which uses "non-flam" does not come within the provisions of the Act, and, as such, no licence is required. Apparently, realising that every other essential detail must be correct as a licensed building, the promoters have met any possible prosecution by the authorities on that score by running the exhibition in a hall which has hitherto been opened in accordance with the regulations. The original company, who held a licence, has ceased, but, as stated, another body of gentlemen have interested themselves, and propose to open with exhibitions of non-inflammable films. In support of the new scheme it is interesting to recall that in a recent prosecution the counsel to the Cinematograph Exhibitors' Association argued that the Act did not apply to "non-flam," and, as a matter of fact, on the case being decided against him, notice of appeal was given, presumably on the legal point involved.

DERBY DOINGS.

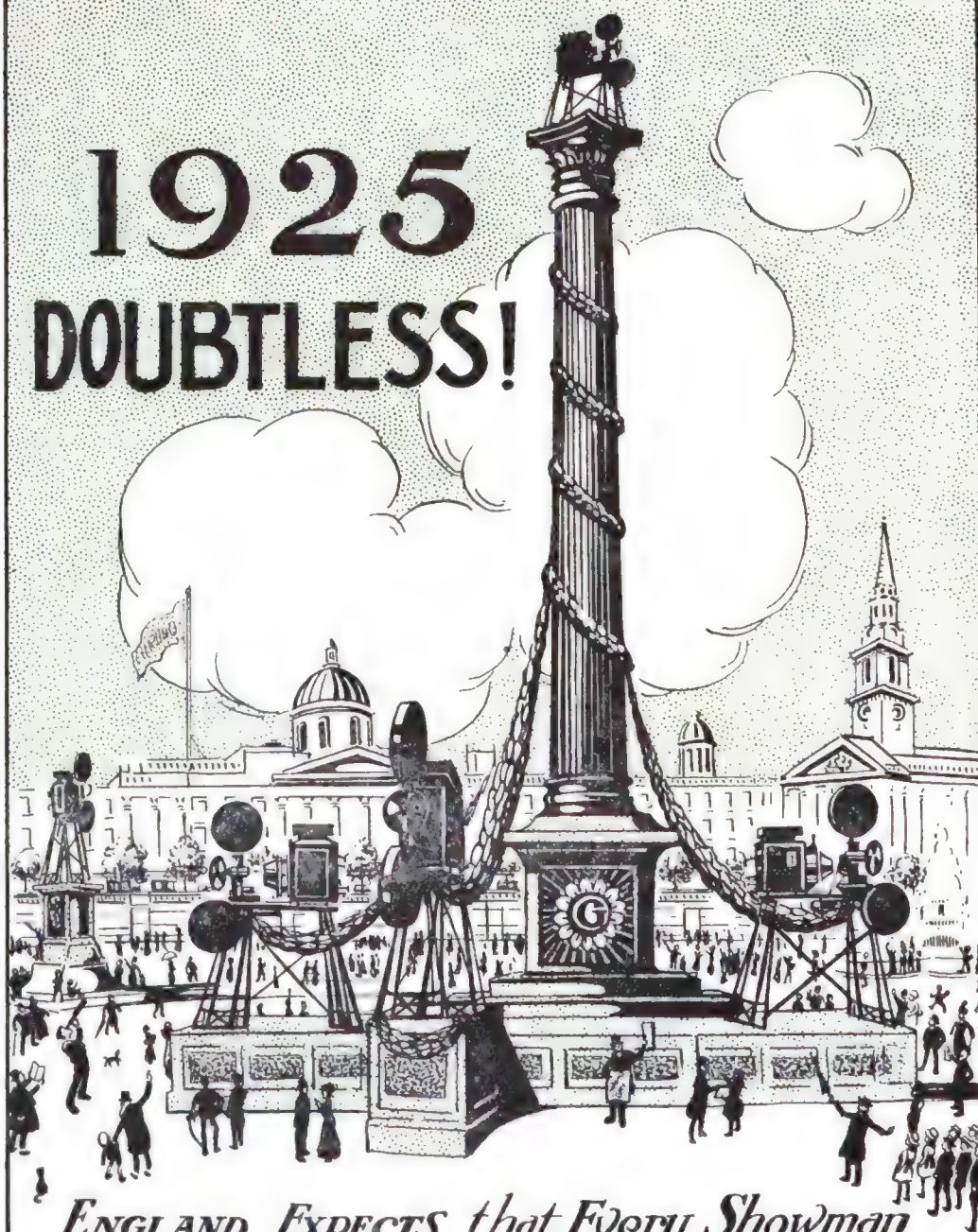
Mr. Hemsworth Linley fully maintains the high reputation gained by the Victoria Electric Theatre for programmes of all-round excellence. Of course, war subjects are prominent—as, indeed, they are at every house in the city—and there is no doubt as to their great attraction. "In the Days of Trafalgar" and "Called to the Front" were much enjoyed by good houses at the Victoria, and the "Pathé Gazette" is just as great a success as ever.—Mr. J. P. Beardmore, the popular manager at the Cosy Picture

House, showed his usual enterprise by being first in Derby with Wilson Barrett's great play, "The Sign of the Cross." This was shown to good houses last week. The pride of place this week is taken by Selig's "The Garden of Brides."—A distinctive and original production by the Balboa Film Company, "The Will o' the Wisp," was a strong attraction at the Spot Cinema last week. "Seeds of Chaos" (backed by a programme of all-round excellence) was responsible for good business the first three days of this week.—Mr. J. M. Allen has the happy knack of hitting the popular taste at the commodious Normanton Picture Palace, and the orchestra, under Mr. W. Sykes, greatly enhances the enjoyment of visitors. The exclusive "February 31st" and "In the Watches of the Night" drew large crowds last week.—At the Babington Lane Picture House "The Adventures of Kathlyn" series are a decided success, and in addition the exclusives, "The Naked Truth" and "The Enemy in Our Midst" have been much to the liking of large houses.

LEICESTER NOTES.

At the Picture House, Granby Street, where Mr. R. Lowndes-Salmon occupies the seat of management, business goes merrily forward. "The King's Ministers" and "Find the Woman" are among this week's many attractions. Of the eight Reservist members of the staff called to the colours from this house, probably not less than five—at time of writing—are at the front. "Trilby," just concluded, has been a wonderful success.—Another important central house running a 2 to 10.30 non stop performance is the Silver Street Electric, where Mr. Horace Springett, the local manager, is, as usual, at full pressure. "The Harlowe Handicap" and "The Passing of Diana" are this week's choicest tit-bits, while for the first half of next week "The Night Watchman's Daughter" makes her exclusive appearance. Other "continuous" houses continuing to do good business are the Floral Hall and High Street Electric, at both of which programmes of the usual high order have been arranged.—In the the Narboro' Road district, Olympia maintains her reputation for good things. Here "Sixty Years a Queen" has just concluded a gratifying second week's run. This week, "Blood Will Tell" and "Carmen." Another West-end house of uniform excellence is the Boulevard, where "The Fatal Portrait" and "The Shattered Tree" are proving their worth.—The duplicate programme showing both at the Star Picture House and the Imperial (under the same management) is of all round excellence, "The Last Round" (exclusive) and "The Rajah's Tiara" being twin "bright particulars."—In the Clarendon Park district the Knighton Cinema's programmes have long since become a feature of note. With "The Southerners" and "Johanna the Barbarian" as leading lines, the current programme is no exception to the rule.—At the spacious and up-to-date Belgrave Cinema, of which Mr. W. H. B. Emson is the proprietor and manager, this week's dominant features are "The Day of Days," and "The Black Cross Gang." Here also the "Warwick Chronicle" plays an appreciated part.—Not one of its 1,250 seats remain unoccupied at the Tudor Cinema, where "The Loss of the Birkenhead" is the outstanding feature for the week.—At the recently opened Shaftesbury Picture House, business is so far entirely satisfactory. "O.H.M.S." and "The Money God" this week should go far towards furthering its popularity.—The alterations at Mr. E. C. Clayton's Picturedrome proceed apace, and a reopening is looked for in the near future.—It is safe to say that "Mr. John Bunny in Disguise," at the Empire, will be quickly recognised. "The Price of Vanity" also figures in an exceedingly good programme here.

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ROUND THE METROPOLIS.

(BY OUR OWN CORRESPONDENT.)

The large and luxurious picture house, known as the Palace Cinema, Kentish Town, one of the finest in the north-western district, will complete its first year in December. It is being run very successfully. The management is well placed in the hands of Mr. Charles J. Liddell (previously manager of the Electric Palace, Highgate), seconded by Mr. J. Anton Baizley, the acting manager (lately assistant manager of the Wood Green Palladium). There is a change of programme twice a week, and on Sundays also. Last week's films included as principal attractions "A Million Bid," "For the Empire," the latter a film of a strong topical interest. For this week "Bootles' Baby" was engaged. An orchestra plays at the performances.

The Gaisford Street Cinema, Kentish Town, under the management of Mr. E. J. Woodley, is a popular house, which was established four years ago, and retains a good hold upon the neighbourhood. The programmes are carefully selected with a view to pleasing audiences who are not uncritical of what is put before them, and attention has been given to secure good screening, which is much appreciated. Children's matinees on Saturday are a special feature. Last week's star films were: "One Minute Too Late" and "The Tragedy of the Pepper Box Inn." The addition of an orchestra is in contemplation.

At the Alhambra Cinema, Kentish Town, last week, the principal attractions were "The Smile of a Child" and "Trapped in the Mine."

The Electric Palladium, Camden Town, gives a prominent place on its frontage to the announcement: "This theatre is British owned and British managed." Last week's programme included, as a principal film, "Lucille Love." For this week a marked topical attraction was provided by "An Englishman's Home."

Strong war interest characterises the bill-of-fare at the Camden Hippodrome, where "On His Majesty's Service" last week has been followed by "Through the Firing Line" this week.

The Theatre de Luxe, Camden Town, last week appealed to its patrons with the strong sensational fare provided by the two star films, "Passions of Men" and "The Penalty of Beauty."

At the Fan Cinema, Camden Town, "A Naval Secret," in the first part of last week, was followed by "A Leaf from the Past" in the second.

At the Broadway Cinema, Hammersmith, last week, star films were "A Mother's Sacrifice" and "A Spy at Bay." Prominence is given to an announcement that the house is British, and employs British labour. Special interest is centred in the "Pathé's Gazette" pictures of the war in Belgium.

The Blue Hall, Hammersmith, which continues to occupy the admirable hoarding site opposite the District Railway station in the Broadway, announced as its principal attraction for last week, "Bootles' Baby."

At the Silver Cinema, Shepherd's Bush, the most recent addition to the ranks of commodious and up-to-date picture palaces in the western suburban district, "Dealers in Human Flesh" and "Pieces of Silver" constituted the principal attractions last week.

The King's Hall, Shepherd's Bush, last week, showed "Flames of Justice" in the earlier part of the week, following this with the strong topical interest denoted by "The German Spy Peril."

THAMES VALLEY TOPICS.

(FROM OUR OWN CORRESPONDENT.)

The somewhat dreary aspect of the streets in Thames Valley towns at the present time, owing to the imperative "lights out" order, has had an appreciable advantageous effect on box-office receipts at several picture theatres. The prevailing feeling of unrest evinced by a great many people, as a result of the war, prevents them spending their evenings quietly at home by their own firesides. They feel they must get outside and see what is happening round about them, and they want to hear the latest news. The darkness and dreariness of the streets, however, have a repellent effect once they do get outside, and ultimately the man on the street finds himself gravitating to the picture show where the latest war films are an irresistible attraction.

The streets of Richmond on Saturday night, though thronged with people, were distinctly unattractive, so I turned in at the Talbot Theatre excellently situated to invite the passer-by, and found the manager, Mr. H. Burgiss-Brown very jubilant with an absolutely packed house. I succeeded in getting squeezed into a seat, from which I not only had an excellent view of the screen, but over-looked the large audience and saw the constant stream of patrons coming from the front entrance to take the place of those who had seen all of the programme that they desired. Mr. Burgiss-Brown told me his theatre was always well filled, and that not only on Saturday nights but during the week as well. The Talbot can boast of two private boxes, one of which, twice a week, accommodates ex-King Manoel and his Consort, accompanied usually by a party of friends. The King and Queen have their home at Isleworth, and, being evidently partial to the attractions of the moving picture, they find the Talbot Theatre very convenient. The programme on Saturday night was an excellent medley of drama, comedy and war, selected from some of the best firms, accordingly one does not wonder at the Talbot always being full. Incidentally, I met the busy proprietor, Mr. W. M. Smither, who had just come off duty as a special constable. His towering, robust figure should be a terror in itself to the evil-doer. This week the special features at the Talbot are "Bootles' Baby" (London Film Company), and "For the Empire," from the same firm.

But I did not forget that Richmond boasts of more than one picture theatre. I found the Empire Cinema showing "The Moonshiner's Last Stand" to a well-pleased audience, varied with "The Red-Eagle Lawyer," "Lost Through Greed," together with the war film, "Europe in Arms." The management of the Castle Theatre had pinned their faith to "Lieutenant Rose and the Sealed Orders," with the excellent war pictures included in the "Eclair Journal" and the "Topical Budget," and "The Children of Captain Grant." Their special feature this week is "On His Majesty's Service." A walk across Richmond Bridge—lighted only by a solitary gas lamp, the darkness adding considerable danger to the negotiation by the pedestrian of the narrow footpath which protects one from rushing motor-bus—brought one to the Gaiety Theatre, in Twickenham, which was showing the Vitagraph film, "The Trap," along with other attractive features. On Sunday evening, "The Battle of Trafalgar" was shown to a delighted audience.



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"CAPTAIN ALVAREZ."

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The Vitagraph Company, which has always shown a keen determination to maintain its position well in the front rank of film producers, has already achieved many notable triumphs. Not content with a steady and continuous improvement in the general standard of its ordinary output, which, in view of its magnitude, is more consistently maintained than that of any other firm, the company has instituted, in the series of the Broadway Star Feature Films, a succession of remarkable exclusives which in themselves would make the reputation of any producer.

thought which has been devoted by everyone concerned in each production, so that an engrossing story may be represented to the best possible advantage. We are not informed as to the authorship of "Captain Alvarez," but the story, set in the romantic and picturesque surroundings of a South American Republic, is of thrilling interest, pulsating with strenuous life and tense with subtle intrigue, and it is played by a company selected with the soundest judgment from a combination formed of players who have made a reputation of world-wide renown.

Robert Wainwright, a young American, is com-



The production of "A Million Bid" created something like a sensation in film circles, and in attempting to equal its success the company set itself a gigantic task, from which many a producer might well shrink. It is only the determination to secure the best and remain the first, by the employment of every resource of a perfect organisation, that has made that attempt a triumphant success. It would be impossible and is quite unnecessary to institute any comparison between "Captain Alvarez" and "A Million Bid," for they are so totally dissimilar in tendency and style that preference for one or the other must be purely a matter of individual taste. In one respect only may they be compared, and that is the meticulous care and

missioned by the directors of his father's company to proceed to the Argentine Republic to watch over their interests. The country is in a state of political unrest owing to the shameful administration of Rosas, the President, a weak and tyrannous ruler, surrounded by advisers who are venal and corrupt to the last degree. Wainwright has letters of introduction to Don Arana, the Foreign Minister, who is himself secretly working to bring about the downfall of Rosas. Living in the house of Don Arana is his niece, Bonita, a beautiful girl, with whom Wainwright falls deeply in love, and to her he expresses his horror and indignation at the state of the country. He learns that a revolution is on foot, and Bonita induces him to assist the revolu-

tionists. He communicates with General Uguiza, the rebel leader, but his message is intercepted by the Chancellor, Tirzo, who, himself in love with Bonita, eagerly seizes the opportunity of getting Wainwright out of the country.

Wainwright is compelled to take a passage on the first vessel sailing for the North, but with the assistance of his secretary he escapes and swims ashore. Bonita supplies him with a horse, and he joins the revolutionists under the name of Captain Alvarez, soon gaining great distinction by his brilliant exploits in the field.

Don Arana keeps in touch with Alvarez for his own purposes, and through him the revolutionists learn of a convoy of bullion which is to be dispatched to the Federal forces. Alvarez visits Don Arana to make his plans, but is surprised by Tirzo and taken prisoner. He is led away under a strong escort, and Tirzo remains to press his suit with Bonita, her consent being the condition on which alone Alvarez can escape death. She is about to consent when news arrives that Alvarez has escaped by riding his horse across a frail foot-bridge over which his guards dare not venture.

Alvarez succeeds in capturing the convoy, and returns at midnight to satisfy himself as to Bonita's safety. He discovers a plot hatched by Tirzo with a band of gipsies to carry off Bonita, and hastens to the house to prevent it. Bonita, piqued at his apparent neglect, has retired, but with the assistance of

her companion, Mercedes, Alvarez contrives to lure Tirzo alone into the house. A desperate struggle takes place, Tirzo is killed, and his body, wrapped up in a blanket, is delivered to the gipsies, who are under the impression that they are carrying off Bonita.

The overthrow and flight of Rosas leaves Don Arana in a position to reconstruct a government in which Captain Alvarez is destined to play a prominent part.

The story, of which the foregoing is only a brief outline, is virile and dramatic, and it is amplified by a succession of incidents engrossing in their romantic interest, forming the setting for a series of pictures which are remarkable for their infinite variety and unapproachable in their superb artistic quality.

The keen artistic perception with which the scenic and architectural surroundings have been chosen, the ideal climatic conditions, and the supreme technical skill with which the pictures have been taken, combine in a vivid realisation of a country and people of unique interest. We are transported into the vortex of a revolutionary

struggle, and its thrill and excitement is only equalled by its intensely picturesque aspect.

Some of the most beautiful pictures are those which show the vast tracts of country occupied by the opposing forces, and these include some very fine battle scenes. The escape of Captain Alvarez on his wonderful horse, Mephisto, provides the sensation of the year, for he goes at full gallop across a slender footbridge which would try the nerve of a cautious pedestrian, and which springs and oscillates with every stroke of his horse's hoofs. This situation is splendidly worked up to, and testifies to the skill of the producer, who has done so much to ensure the success of this great work.

It is needless to say that the acting, by well-known members of the Vitagraph stock company, is more than adequate. The burden of the play falls on the shoulders of Mr. William D. Taylor, who is well suited to the heroic figure of Captain Alvarez. Mr. Taylor makes a handsome figure in the picturesque costume of the Argentine revolutionist, and is particularly good

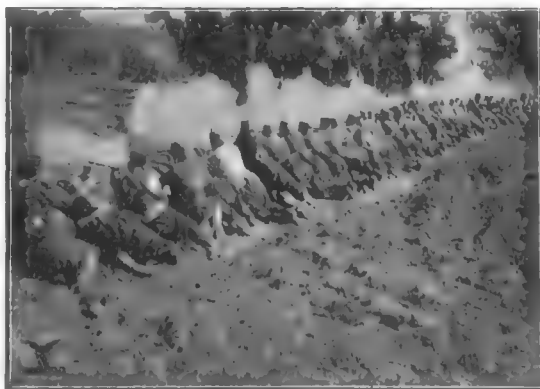
in what is, perhaps, the best scene of the play, where he lures Tirzo into the darkened hall, and after a deadly struggle delivers his dead body into the hands of his gang. This is such a fine scene that what follows seem to decline slightly in interest, and might perhaps be abbreviated.

Miss Edith Storey, one of the most popular of the Vitagraph players,

rather lacks the power and animation essential for such a heroine as Bonita, though, especially in the later scenes, her invariable charm is of great value, and she presents a striking appearance in the costumes of the period.

A very delightful performance is given by Miss Myrtle Gonzalez as Mercedes. Mr. George Holt gives a very powerful study of Tirzo, omitting nothing of the spy's villainy, and Mr. Otto Lederer is effective in the difficult part of Don Arana, the treacherous Foreign Minister. A group of officials, headed by Mr. George C. Stanley as Rosas, the President, make an imposing show, and give great distinction to the official circle.

In every detail of authorship, production, acting, and technical excellence this fine film may be regarded as a model, and the company which can turn out so many masterpieces of equal excellence may easily claim a pre-eminent place in the front rank of the world's film producers.



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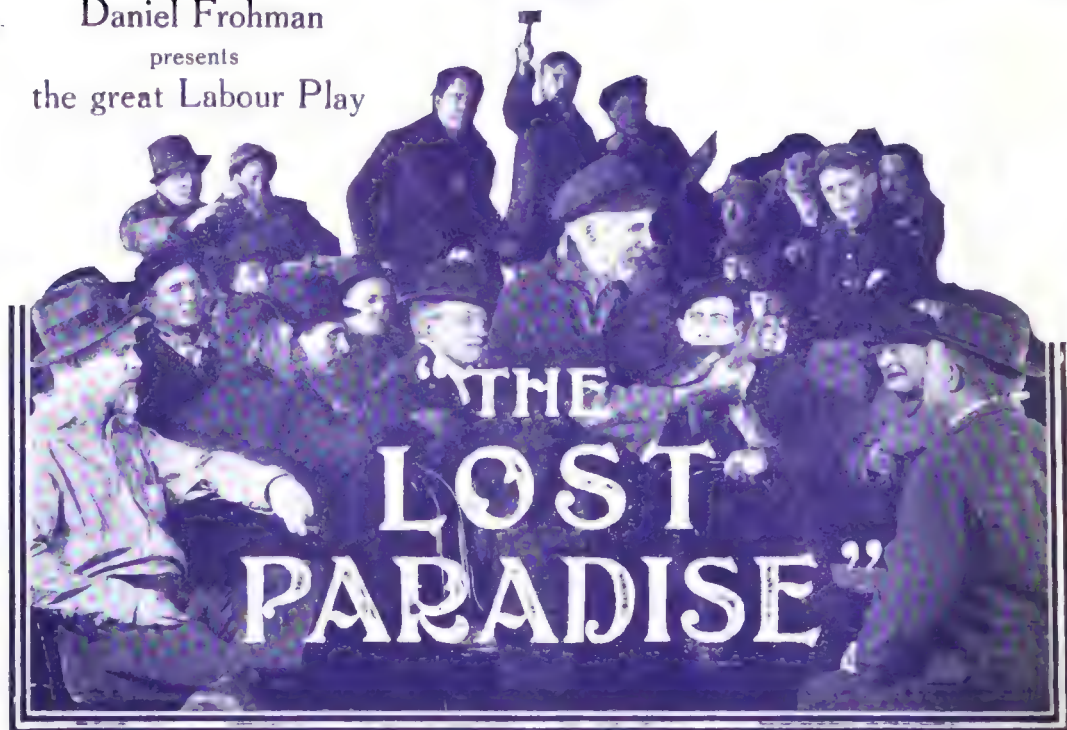
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ETERNAL CITY"

WILL BE HERE IN
Go egle
WEEKS & TIME



ULSTER.

ITS LATEST AND GREATEST CINEMA.

By Our Own Representative.

What may confidently be described as the most ornate and most comfortable cinema in Ulster, if not in all Ireland, has just been opened in Frances Street, Newtownards, Co. Down, under the suitable appellation of The Palace. During last season a ramshackle building occupied the site, and I may be permitted to state that when I received an invitation from the management to the reopening on the 15th inst., I was quite ignorant of the fact that the house of this year's spring had given place to so magnificent a structure. I have only just returned from a tour through many parts of England and Scotland, and nowhere—not even in the great Metropolis—did I find a better designed or more comfortably fitted hall. The Palasino in the Old Kent Road, and the Tower in Rye Lane, will not be one whit more elaborate when finished as is the Palace in this industrious little township of Newtownards.

A series of photographs is the only way in which justice could be done in describing the ornate grandeur of the exterior, with its magnificently chiselled urns forming an apex to the arched front; its red tiled roof; its beautiful vestibule, the ceiling of which is supported by a trio of Corinthian pillars; its marbled entrance hall delightfully arranged with costly leaded lights; and its handsome mahogany doors furnished with silver-plated handles. Even in the day-time passers-by are compelled to stop and admire its beauty, but it is at night that "the front" looks its absolute best—when the brightness of day has given place to the darkness of evening, and the numerous electric lamps sparkle forth like the stars of heaven—then the chaste and beautiful design is best appreciated.

Doors right and left of the booking hall lead into crush-rooms, and from thence the theatre proper extends to a length of 80 ft. Here again a scene of charming splendour combines with costly furnishing in making the interior cosy and pleasant—a veritable palace of comfort.

Heavy cork lino covers every inch of the floor space, the 3d. patrons being treated on a similar level to those of deeper purses. Nor in the matter of seating do they differ from their better circumstanced *confreres*, for plush tip-up seating is *en evidence* throughout, and lots of space has been afforded between each row of seats, so that the very maximum of comfort may be enjoyed by those who, "When toil remitting, lends its turn to play," seek education

and entertainment from the "movies." The ceiling of the hall has a rich and attractive appearance, being composed of asbestos slabs from screen to operating chamber. Let into it at frequent intervals are heavy stained glass panels, through which shines a soft, subdued illumination, just sufficient to act as a pilot light to those entering the hall while the pictures are being projected, and panels not thus engaged are used as ventilating shafts, the apertures being secluded from view by fancy Holoplane globes.

Rose-shaped filament lamps and inverted electrics form the clear lighting of the interior, and the heating is supplied from a self-regulating boiler. The rake of the floor and the arrangement of the chairs act hand-in-hand in providing an uninterrupted view of the screen from all parts of the house.

The operating chamber is built of reinforced concrete, and is absolutely fireproof. The latest model Gaumont projector is installed, and the electricity is generated on the premises. Mr. Wm. Blair has been re-engaged as operator, and Miss Thrush, who was formerly associated with the industry in Glasgow, presides at the grand piano in a capable and experienced manner. Remarks concerning the manager must be left over for a subsequent issue, when probably I shall be able to reproduce a photo of the premises. It is to be hoped that the hall will receive the support it deserves.

At the request of numerous patrons of his hall, Mr. Herbert Rogers, of the Picture House, Newtownards, was obliged to secure a return visit of "East Lynne." It was shown on the first three days of the present week, and its old magnetic powers proved by no means feeble, crowded houses being in evidence throughout the run.

Mr. J. Firth has been appointed manager of the Picture House, Royal Avenue, Belfast, in succession to Mr. E. Sinton, who has joined the North Irish Horse. The usual standard of pictures is being maintained, Sir Herbert Tree and London company in "Trilby" being a recent screening.

"The Old Curiosity Shop" was responsible for record business at the Kinema House, Great Victoria Street, Belfast, some days back. The picture was screened for six days, the performance being continuous, and seating accommodation was at a premium throughout.

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EAST ANGLIAN NOTES.

(BY OUR OWN CORRESPONDENT.)

I can foresee the receipts shortly going up in the East Anglian capital with a rush owing to the fact 7,500 troops are coming to be billeted in Norwich for the winter. But, that is not all. A closing order for the sale of drink has just been issued. All public-houses, public-bars and clubs are to close at 9.30 each evening. It is beyond question that the only effect this will have on cinemas is that it will increase the attendances at these places.

Mr. T. Hallisey, the manager of the Norwich Theatre de Luxe, believes in being on intimate terms with his patrons. Some of his patrons have been regular *habitués* of the theatre for years, and the son is that not only does Mr. Hallisey make friends with everyone, but programmes are always the best obtainable. Three men have rejoined H.M. forces owing to the war, including one of the operators. The latter vacancy has been temporarily filled by the appointment of Mr. J. Vincent. The Clarendon emotional drama, "Passions of Men," has proved a huge success, while "Modern Outlaws" was also an immense attraction. This week, in addition to a high standard picture programme, Miss Dorothy Milne, the accomplished elocutionist, recites each afternoon and evening.

I hear that the new tearooms and other improvements at the Prince of Wales Palace, are already in the contractor's hands and Mr. G. F. Howes confidently expects that the alterations will bring many more to his already palatial house. "A Soul's Sacrifice" and "Adventures of Kathlyn" (Part 4) were last week's features.

The best at the Norwich Haymarket Picture Playhouse was a splendid drama, "The Lure of the Sawdust" and a screaming John Bunny comedy, "Mr. Bunny's Bride and Her Hat." Mr. J. McCormic also provides a very attractive programme for the patrons of this house.

Yarmouth is very empty now and business is not all that could be desired. However, the cinemas are sticking to their guns and giving good bills. The magnets last week were:—At the Gem, "For the Empire"; at the Empire, "The Rogues of Paris"; at the Coliseum, "The Inheritance of Remi Daubrais." By way of a topical attraction at the last-named, Mr. Fred Leighton has written and composed a popular patriotic song-scene, which he is now singing with great success to large and appreciative audiences.

The same comments on Yarmouth apply in a little modified measure to Lowestoft. Here the season was not so bad, and the cinemas did fairly well. Mr. A. Dagnall, at the Palace, found a winner last week with an exclusive, "The Secret of the Wreck." Another very popular film was "Colonel Heeza Liar in Mexico."

At the top of the town Mr. C. J. Carpenter is keeping the Cosy Corner Cinema up to scratch despite the depressing state of business. "An Officer and a Gentleman" proved a huge draw, while the fine detective drama, "The Mysterious Leopard Lady" was an unqualified success.

Matters are getting a "move on" at the Ipswich Picture House. Crowds watched with great pleasure Oliver Goldsmith's great comedy, "She Stoops to Conquer."

Heartfelt sympathy for Mr. G. Starkey, the manager of the King's Lynn Electric Theatre, has been

shown by his numerous patrons in his serious motor accident, reported in THE BIOSCOPE on the 8th inst. I hear he is going on as well as can be expected.

The recently opened Suffolk cinema at Beccles is going strong. Every night Mr. R. A. Atkinson, the resident manager, is having large audiences and everything augers well for a profitable future. The beautiful Pathé six-part coloured production "The Messiah" and the three-part spy drama "The Enemy in Our Midst" took the town by storm.

AT BREEZY BLACKPOOL.

(FROM OUR OWN CORRESPONDENT.)

Blackpool this week looks very desolate and dull, the illuminations on the promenade have been removed, and we have now commenced our winter season. It is satisfactory to know that the inhabitants are returning to their pleasures, they having got over, to some extent, the state of panic, which showed itself some few weeks ago in abstaining from spending money on "luxuries," such as picture houses and music-halls through this great European crisis. People must have a change from the constant thought and presentation of war in all its grim details, and are taking to the picture and music-halls again to give their minds a needed relaxation.

Large audiences are being attracted to the comfortable and modern Imperial picture house in Warbrick Road. The star attraction last week, in a well-selected programme, was entitled "Revolution," a 4,000 ft. feature, adapted from the famous novel, "A King's Romance." This week's bookings include "The Tattoo Mark" and "As a Man Sows so Shall He Reap."

Mr. Holgate of the Clifton Palace, in Church Street, is well to the fore in providing all that is latest and best. Last week that great drama, "Pieces of Silver," featuring Helen Gardner, was enthusiastically received and record business was done, recent pictures which have proved a great success, especially from a pay-box point of view have been "M. Lecoq, or The Tragedy of the Pepper Box Inn" and the "Glow Worm."

I have had pleasure in renewing old acquaintances at Fleetwood, Mr. Campbell, the popular manager of the Empress Picturedrome in East Street, informs me that the war has naturally affected the attendances at the local picture shows, but not to any serious extent. The fact is that the fishing trade has not so far been greatly hampered by the naval activities in the North Sea, and so long as the fishing vessels go out to sea the picture halls will not suffer much, for those dependent for a living on the industry are as indulgent as any section of any community in their patronage of the picture halls. In Mr. Campbell's programme this week I found "The Tragedy of Ambition" and "Staircase of Death," topping the bill with a good supply of Keystone comedies, the principal of which was a screamer, entitled "Too Many Brides."

Mr. Nickson, of the Co-op. Picture Hall, was doing very good business when I looked in last week, "Texas Bill's Last Ride," and "Her Big Scoop" proved most popular and successful stars for the first part of the week, and "A Life for a Life," together with "A Leaf from the Past" were equally successful during the latter part of the week.

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WORLD OF FINANCE.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

FOR AUSTRALIA.

In the Shoreditch County Court last week, before his Honour Judge Cluer, the hearing was resumed of the claim by Mr. Charles Daniel Bishop, trading as Messrs. W. C. Hughes and Company, 82, Mortimer Road, Kingsland, to recover from Mr. A. L. G. Martin, the sum of £7 12s. for a "Brewster-graph," with spools, slides, films, Luna lamp, and Auto arc, etc. Mr. A. E. Robinson appeared for the defence, and said the case had been adjourned owing to the Moratorium, until such date that judgment could be entered. It would be remembered that the cinematograph machine was supplied for the Australian trade, and there was a conflict as to whether the machine supplied was an obsolete one with a cam or dog movement, as against what it should have been, with a "Maltese Cross" movement. His Honour had found that the defendant had to pay, and now the question arose as to whether this was a wholesale or retail transaction, as in the case of it being wholesale judgment could not be entered until after the Moratorium was raised on November 4th. There was no doubt it was supplied for the Australian trade with the idea of pushing these goods.

Plaintiff: It was supplied for himself.

Mr. Robinson: But you know positively that it was for an Australian Limited Company, and when they saw it, they would have nothing to do with it.

Plaintiff: I knew nothing about the firm.

Judge Cluer: You did know it was for an Australian firm; that would seem clear, but the thing is why should one machine be wholesale.

Defendant: He knew it was wholesale, and that the one sent out was an educational one, to induce trade in Australia. It was sent to Norman and Comper, the Tilbury Manufacturing Company, Melbourne. It was sent out to catch the wholesale trade.

Judge Cluer: Not necessarily, if it was an educational one.

Defendant: It was for sale to the factors for selling to the consumers.

Judge Cluer: A single article looks like retail trade.

Mr. Robinson: It might look like it, but was sent out to capture the wholesale trade.

Judge Cluer said perhaps it would be best to delay entering judgment—taking it as a wholesale transaction—until after November 4th, and it was adjourned for that purpose.

IMPORTANT HIGH COURT PROCEEDINGS.

In the Vacation Court of the High Courts of Justice on Wednesday, Mr. Justice Sankey had before him the case of the Star Picture Palace (Gravelly Hill), Limited, v. Peterson and Gilbert.

Mr. Tyrrell, counsel for the plaintiff company, said this was a motion for an injunction to restrain a receiver appointed by a debenture holder of the company from acting on the ground that no action had arisen under the conditions of the debentures for the appointment of a receiver. One of the conditions was that a debenture holder holding more than one-fourth of the shares, might appoint a receiver if the company should become insolvent. Mr. Peterson was the holder of £750 worth of debentures out of a total issue of £2,000, so that he held more than one-fourth, and had appointed Mr. Gilbert as receiver. The receiver had interfered in the management of the company, and the whole question his Lordship had to decide was whether the company was solvent or insolvent. This action by the company was supported by the remainder of the debenture holders.

Counsel read affidavits by the Secretary of the Company in which he stated he was well acquainted with the financial position of the company, having acted as secretary from the time of its incorporation, and having kept the books and accounts. "In my opinion," the secretary stated, "the company is perfectly solvent and able to carry on its business."

Mr. Joseph Sedgwick, of Derby, the managing director, in an affidavit, stated that he had had large experience of the management of picture palaces. No event had happened, whereby under the conditions, endorsed on the debentures the principal names had become payable, or whereby a receiver could be appointed. The company, in his opinion was quite solvent, and in the interests of the debenture holders and shareholders, the business should be continued as heretofore.

Mr. Hodge, for defendants, read an affidavit of Mr. Peterson, in which he stated that the nominal share capital was £6,000, divided into shares of £1 each. Application was made for 3,422 shares, which were taken up, and it was agreed to pay £750 to the promoter for his services, namely, £250 cash and £500 in shares. The total cost of the building was £5,092, which exceeded the estimate by £1,812. In addition to debentures, he held 454 ordinary shares; personal friends of his held 1,050 ordinary shares. The company had difficulty in carrying on business from the commencement, owing to want of money. The amount due to trade creditors was £567, and the builder's claim for balance of account was £1,131. The total indebtedness was upwards of £1,800 apart from interest on debentures. As against this the only available assets on August 1st amounted to a total of £92 4s. 4d.

Mr. Tyrrell read an affidavit of the secretary in reply, in which he denied that the company had a struggle for existence, or that the creditors had been staved off with promises. No creditor other than the builder had taken any proceedings, and in regard to the builder's claim the amount of the contract price had been paid. There was certain work which the builder alleged he had done in addition to that provided by the contract, but the amount of this was in dispute, and had been referred to arbitration. He calculated that a sum of £800 would be the probable amount due to the builder in respect of extras. It was true a trading loss had been made but this was because the building was not completed in time to allow them to participate in the most remunerative portion of the year. It was not unusual for a business like this to be carried on at a loss during the summer months; a profit was usually made in the autumn and winter. The company had tangible assets exceeding its liabilities, including the debentures by more than £2,600.

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Another affidavit by Mr. Sedgwick was of like effect to that of the secretary. He added that he was managing director of several picture houses which were paying good dividends. In a case similar to the Star Picture Palace, there was a profit of £500 in the second year. The house, which was only opened last April, had not had a chance to show its capabilities.

Other affidavits by Mr. Hardy Smith and Mr. Fisher, two other directors, were in a similar vein, while Mr. J. R. Dent said the value of this picture-house as a going concern was £6,000.

Mr. Justice Sankey said he was astonished to find that some of the trade bills were for very small amounts, and there were letters from quite small creditors pressing piteously for payment. He had come to the conclusion that the company could not pay its debts and was insolvent. Therefore, he was of opinion that a condition had arisen which gave the debenture holder the right to realise his security. He held that the receiver was properly appointed, and the motion to discharge him failed, with costs.

Mr. Tyrrell: Will your Lordship make the costs in the action if it comes for trial?

Mr. Hodge: But the action is perfectly disposed of by your Lordship's decision.

Mr. Tyrrell: I am for the plaintiff company; it is for me to say that. It may be that evidence at the trial will take the matter further.

Mr. Justice Sankey: Very well. I will say costs in the action.

"THE WORLD, THE FLESH, THE DEVIL."

In the Chancery Division, Justice Neville heard a motion on behalf of the James McHenry Syndicate, against the Baroness Helene de Rigo Cowen, and other defendants, the Ideal Film Renting Company, Limited, who had now been added.

Mr. Jenkins, K.C., said he moved for the appointment of Mr. Phillips or some other fit and proper person as receiver of moneys received for the renting of the film, "The World, the Flesh, and the Devil," based on the story of that name by Laurence Cowen.

Mr. Peterson, K.C., said he had another motion relating to the same film. His motion was between the Baroness and the Ideal Film Renting Company, for whom Mr. Percy Wheeler appeared.

It was agreed to take the two motions together.

Mr. Jenkins said the James McHenry Syndicate was a partnership who were the owners of the rights in the film for the whole world with the exception of North America. There had been some business dealings between the parties, which were superseded by an agreement by which the Syndicate agreed to sell the rights in the film for £1,366. There was to be supplied one negative and thirteen copies, the renting contract being from August 1, 1914, and including the benefit of uncompleted contracts. The money was to be paid in this way: £66 was to be credited in respect of what was due to the Baroness in respect of the North American rights; £100 to be paid on the signing of the contract, and the balance by three bills of £400 each, payable on October 1st, December and February. The vendors were to have a lien upon the amounts already received, and on running contracts, such amounts to be applied in payment of the bills. The cheque for £100 was given on signing the contract, but had not been honoured, and they were suing on that.

Mr. Peterson said the plaintiffs were not now the holders of the bills which had been endorsed over by them. What had been received from the Ideal Film Renting Company was a composite sum, and the Baroness had paid over what she understood to be due in respect of the renting contracts. The Baroness, in her motion, asked for the appoint-

ment of a receiver of the negative, films and contracts. The case against the Film Company was repudiation—refusing to carry out the contract.

Mr. Percy Wheeler said the company's answer to that was a complete denial. They were exploiting the film most successfully.

His Lordship appointed Mr. Phillips receiver of 75 per cent. of the takings pending the trial of the action.

"THE SIGN OF THE CROSS."

In the Chancery Division on October 16th, a motion was heard in the case of J. D. Walker's Worlds Films, Limited, and Edward Coryton Engelbach, against the Princess's Picture Company, Limited, Cheetham Hill Road, Cheetham Hill, Manchester.

Mr. Hunt said this was a motion to restrain the defendants from reproducing a film called "The Sign of the Cross." His Lordship had granted leave of short notice of motion for to-day. Plaintiffs had telegraphed the defendants and served them as quickly as possible. Yesterday a letter was received in which defendants stated they would withdraw the film, but as it was not signed by the secretary of the company, he (counsel) must ask for an injunction for a week, when they must then appear. What plaintiff required was an injunction restraining defendant's from representing that the play was the well-known play of Mr. Wilson Barrett's, and secondly, to restrain them from reproducing any film with that title, as that play was so full of copyright owned by the plaintiffs, and to produce another play like it would be passing off. It was a well-known play, and anyone seeing another of that title would assume it, as Wilson Barrett's play. Defendants had advertised the play for show last night, to-night and for to-morrow. According to an affidavit read by counsel, it appeared that plaintiff had obtained the sole right to manufacture films from the play at a cost of many thousands of pounds. It had been widely advertised by plaintiffs amongst cinematograph proprietors with whom they were entering into contracts, in which they undertook that a similar production would not be allowed to be shown in the neighbourhood.

His Lordship granted an interim injunction over next Friday, restraining the defendants from giving a visual representation of the "Sign of the Cross," or reproducing any play with a similar name.

Receiverships.

WOLVERHAMPTON AND WALSALL RINKS, LIMITED.—A notice of the appointment of D. E. Campbell, of 79, Lichfield Street, Wolverhampton, as receiver or manager on September 21, 1914, under powers contained in first mortgage debenture dated May 25, 1911, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

NONIGNITE, LIMITED.—A notice of the appointment of J. J. Hilyer, of 8, Albany Road, Ealing, W., as receiver, on September 20th, under powers contained in debenture dated July 11, 1914, has been filed pursuant to Section 94, of the Companies (Consolidation) Act, 1908.

PRINCES HALL (HULL), LIMITED.—W. J. Haley, of 62, Market Street, and F. Gill, of Halifax Commercial Bank Buildings, Bradford, ceased to act as receivers on September 30, 1914.

Mortgages and Charges.

DERWENT PAVILION COMPANY, LIMITED.—Mortgage on copyhold land and picture hall at Coundon, near Bishop Auckland, dated September 17, 1914, to secure all moneys due or to become due from the company to London City and Midland Bank, Limited.

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HEATH PICTURE PALACE, LIMITED.—Particulars of £500 debentures, created September 10, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

BECKENHAM PICTURE PLAYHOUSE, LIMITED.—Mortgage, collaterally secured by a debenture and trust deed, all dated October 1, 1914, to secure £1,500, charged on land at Beckenham, with cinematograph theatre and other buildings thereon, and company's undertaking and property, present and future, including uncalled capital (if any). Holders: C. W. Lovesy, 8 and 9, Long Acre, W.C.; and C. W. Randall, 141, High Street, Shoreditch, E.

A.U.M. PICTURE, SON AND STORY COMBINE, LIMITED.—A memorandum of satisfaction in full on October 7th, of debentures dated September 10, 1914, securing £2,000 has been filed.

NELSON PICTURE THEATRE, LIMITED.—Particulars of £1,500 debentures, created by resolutions of May 12th and September 24, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £600. Property charged: The Company's undertaking and property, present and future, including uncalled capital subject to prior mortgage. No trustees.

HOMER CINEMA, LIMITED.—Legal mortgage, dated October 1, 1914, charged on the Homer Cinema, Great Homer Street, Liverpool, to secure all moneys due or to become due from the company to London City and Midland Bank, Limited, 5, Threadneedle Street, E.C.

BIRKENHEAD PICTUREDROME AND BILLIARD HALL, LIMITED.—A memorandum of satisfaction in full on September 23, 1914, of mortgage, dated June 8, 1911, securing £1,500, has been filed.

CINEMATOGRAPH COMPANY, LIMITED.—Debenture dated October 1, 1914, to secure £750, charged on company's undertaking and property, including uncalled capital. Holder: C. S. Shortt, 26, Mosley Street, Newcastle-upon-Tyne.

PROVINCIAL CINEMATOGRAPH THEATRES, LIMITED.—Mortgage, dated March 25, 1914, to secure £18,000, charged on Speedwell Buildings, Commercial Road, Portsmouth. Holders: Trustees of the Clergy Mutual Assurance Society, 2 and 3, The Sanctuary, Westminster. (Registered October 9th, pursuant to order of Court.)

SPRINGFIELD PICTURE PLAYHOUSE, LIMITED.—Issue on September 18, 1914, of £500 debentures, part of a series of which particulars have already been filed.

ROKER THEATRE COMPANY, LIMITED.—Mortgage on 202, Roker Avenue, and 10, Thomas Street, North Sunderland, dated October 6, 1914, to secure all moneys due or to become due from the company, to London Joint Stock Bank, Limited, 5, Princes Street, E.C.

New Companies.

STONEHOUSE PICTURE HOUSE, LIMITED. (9,243.)—This company was registered in Edinburgh on September 25th, with a capital of £1,500 in £1 shares, to carry on the business indicated by the title. Private company. The first directors are not named. Qualification £100. Remuneration not less than £20 each per annum. Registered office: 23, Merry Street, Motherwell.

SEYMOUR AND GRAHAM, LIMITED. (137,806.)—This company was registered on September 28th, with a capital of £3,000 in £1 shares, to take over the business of a house, estate and flat agent, carried on by E. G. Graham, at 219, Oxford Street, Oxford Circus, W., as "Seymour Graham," and to carry on the same and the business of agents, exhibitors, renters and manufacturers of cinematograph films and apparatus, opera house, theatrical and music-

hall proprietors and managers, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: E. G. Graham, 219, Oxford Street, W. (permanent managing director and chairman); and N. F. Fluckiger, Fernbank, Crown Street, Harrow-on-the-Hill, Middlesex. Qualification fifty ordinary shares. Remuneration 10 guineas each per annum. Registered office: 219, Oxford Street, Oxford Circus, W.

TALBOTCOURT SYNDICATE, LIMITED. (137,807.)—This company was registered on September 28th, with a capital of £1,000 in £1 shares, to carry on the business of cinematograph exhibition and entertainment hall proprietors, etc. Private company. The first directors are to be appointed by the subscribers. Secretary: H. W. McLaren.

TOMMY ATKINS, LIMITED. (137,825.)—This company was registered on September 30th, with a capital of £2,500 in £1 shares, to carry on the business of producers, manufacturers, renters and exhibitors of cinematograph films, etc. Private company. The number of directors is not to be less than two nor more than ten. The first are not named. Secretary: G. W. Ramsey. Registered office: 17, Gerard Street, W.

ASKERN PAVILION (YORKSHIRE), LIMITED. (137,780.)—This company was registered on September 24th, with a capital of £1,500 in 1,000 ordinary shares of £1 each and 100 6 per cent. cum. pref. shares of £5 each, to acquire land and build a picture house (to seat about 800, and estimated to cost, with site, about £1,400) in Askern, near Doncaster, and to carry on the business of cinematograph exhibition and general entertainment proprietors, etc. Minimum cash subscription £800. The first directors are: E. D. Downs, Bartholomew Street, Wombwell; W. Linford, 12, Queen's Road, Askern; and T. Downs, 8, Myrtle Road, Wombwell. Qualification four shares. Registered office: Gas Nook, May Day Green, Barnsley.

PAVILION PICTURE HOUSE COMPANY (LEEDS), LIMITED. (137,836.)—This company was registered on October 1st, with a capital of £4,000 in £1 shares (1,000 5 per cent. pref.), to carry on the business indicated by the title, and to adopt an agreement with H. Pemberton, E. Pemberton, G. Hobson and A. Braithwait. Private company. The first directors are: H. Pemberton, 12, Hyde Park Terrace, Leeds (managing director); E. Pemberton, 523, Terrace, Meanwood, Leeds; G. Hobson, 51, Upper Accommodation Road, Leeds; and A. Braithwait, Vesper Lodge, Kirkstall (chairman). Solicitors: Whitely and Myers, Leeds. Secretary: E. Pemberton. Registered office: Pavilion Picture House, Low Road, Hunslet, Leeds.

THOS. H. WINDIBANK AND CO., LIMITED. (137,840.)—This company was registered on October 2nd, with a capital of £1,000 in £1 shares, to carry on the business of electrical and illuminating engineers, manufacturers of electrical machinery and appliances, illuminated facias, signs, flashers and arc lamps, contractors of installations for lighting, power, wiring, bells, alarms, telephones, telegraphs and other purposes, heating and ventilating engineers, makers of cinematograph cameras, projectors and apparatus, manufacturers of petrol, steam and gas engines, motor cars and mechanically propelled vehicles, etc. Private company. Thos. H. Windibank is the managing director. Registered office: 177, London Road, West Croydon.

CARR'S STORES, LIMITED. (137,907.)—This company was registered on October 8th, with a capital of £500 in £1 shares, to take over the business of a draper, boot dealer, fruit, vegetable and general dealer and picture palace proprietor, and carried on by J. W. Carr, at Kingsley, near Cheadle, Staffs. Private company. J. W. Carr is director and manager, with £104 per annum as remuneration. Registered office: Carr's Stores, Kingsley, near Cheadle, Staffs.

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NORTH STAFFORDSHIRE NOTES.

(FROM OUR OWN CORRESPONDENT.)

The proprietors of the Imperial Picture Palace, Hanley, believe a record has been established by the fact that one of the directors and half their male staff have answered their country's call and joined the colours. Whether they stand alone in this or not, matters nothing, and it would be very pleasing to know of an instance where a cinema has lost so great a percentage of their employees, but it is really something to be proud of. The member of the board, who is serving his country, is Captain F. E. Wenger, of the 5th North Staffordshire Regiment, and among the others is included Sergeant-Major E. Hughes, of the Royal Engineers, who had retired after thirty years' service, and is now officiating as instructor.

A very fine production, entitled, "With the French Troops," has found much favour at the Imperial, large crowds flocking to the hall to see this, the first real impression of actual fighting shown in the district. The "Parché Gazette" and "Topical Budget" were also much appreciated, and "The Penalty of Beauty" (Apex), featuring Helen Hesperia, was a popular star number, leading the way among the other items.

At the Hanley Empire, good business was done with a representation of the Polish play with which the name and fame of the late Sir Henry Irving were closely allied—"The Bells." The company who produced the film is clearly a very skilled one, and the result of their efforts is a series of pictures of considerable merit. "The Three Bags of Silver," the sixth of the "Adventures of Kathlyn" series, was the feature at the end of the week, and supporting it were "The Mystery of the Silver Snare" and a splendid array of war pictures.

"The Secret of Adrianople" met with a great reception each night at the Prince's Hall, Stoke, where the biggest programme for a very wide area is shown. There is only one exhibition each evening and it lasts from 7 o'clock until 10. The film referred to was particularly interesting because it introduced patrons to the various machines of modern warfare, and everything appeared so realistic. From Thursday, onwards, "A Shot at Midnight" and "The Pendulum of Justice" were at the top of the bill. The latest topicals are always well received here, and Mr. Goddard, the manager, must again be complimented upon the excellence of his selections.

Mr. A. G. Granger, of the Majestic Picture House, Stoke, announces the booking of a number of well recommended films, including "Trilby," with Sir H. Beerbohm Tree in his favourite part of Sven-gali, "A Million Bid" (Vitagraph), "Vendetta," an adaptation from John Strange Winter's novel, "Bootles' Baby," "An Englishman's Home," "Ashes," "A Winter's Tale," "Sapho," "A Queen's Love," "Spartacus, or the Revolt of the Gladiators," "Righting the Wrong," and other exclusives. These will all be shown during the autumn, and the management have issued a neat little card giving a full list for the information of their patrons.

The Majestic has made a feature of "Give Us This Day," a Swedish drama in five parts, and the programme also comprised "The Defence of Belgium" and "The German Troops Entering Brussels." The mid-week change brought "Moths" to the head of the list, and the other item in the

present programme is "Atlantis." A few days ago the new luxuriously furnished billiard room, with four tables, on the Majestic premises was opened, and in a short time the café will be ready for use. Both downstairs and at the entrance to the balcony there is ample provision for people waiting to see the pictures, and when the approach has left the hands of the workmen, the whole arrangements at the Majestic will be not only complete in themselves, but almost the very last word in the cinema line. In the lounge, adjoining the new café in course of preparation, everything has been done to cater for the comfort and convenience of patrons, even to the installation of writing tables, which are situated among a choice array of palms and other plants. As for the pictures, they are of the best obtainable, and a full orchestra discourses sweet music which is very much enjoyed.

Upon the arrival home of Signaller Grocott, of the ill-fated H.M.S. *Hague*, Mr. A. L. Wood, manager of the Newcastle Cinema, sent his operator along, and some 200 ft. of film, showing the local hero and his home surroundings, was the result. "The Masked Amazon, or the Austrian Spy" was the big picture, and the other items were also of excellent standard.

"Alost," one of the very best war pictures seen in the district, has made a big hit at the Burslem Picture Palace, where week after week there is a tremendous army of patrons in constant attendance.

TEES-SIDE TOPICS.

(BY OUR OWN CORRESPONDENT.)

The Middlesbrough Winter Gardens, which have been in existence for the past seven years, have been a continual attraction at the town, and recently, efforts have been made for the establishment of a cinema show. At the annual meeting held on Saturday, it was announced that although no cinema had been yet established, it was the earnest wish of the directors to inaugurate such an attraction, and it will be forthcoming as soon as possible. The "drawing" capabilities of such an inauguration had been fully realised, and the committee were hopeful to establish a cinema in the near future.

"Flames of Justice" was a powerful exhibition shown at the Grand Electric. A topical film, "Wireless from the War," was also popularly received, and another exclusive was "Jack as a Black-leg Waiter." Although there were three good music-hall turns at the Hippodrome, the item that attracted most attention was the four-reel drama, "Bootles' Baby."

The principal film at the Empire, Stockton, was "Saints and their Sorrows." Another excellent picture was "The Spirit of Madonna," whilst other films included war and news pictures, some showing types of Kitchener's fighting men in training. A picturesque Japanese drama, "O Mimi San," was a capital attraction at the Royal Cinema. A detective film was "Finger Prints," whilst "Max on the Briny" was an amusing episode with the famous comedian in the leading rôle.

A Biblical drama in four parts, "Samson," it is not an easy thing to stage such a piece, just as it was no easy thing to stage "Quo Vadis?" but "Samson" was very creditably performed. There was also a Broncho Bill drama in the programme and three grand comedies.

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LATEST INVENTIONS.

[Contributed by Mr. G. Pringle (Messrs. Hughes and Young, Patent Agents, 55-56, Chancery Lane, London, W.C.) who will give advice and assistance free to our readers on all matters relating to Patents, Designs and Trade Marks.]

PATENTS APPLIED FOR.

19,317.—L. J. Last.—Colour photography, cinematography and the like.

19,436.—E. Burrows, F. H. Burrows and W. Burrows.—Method of treating screens for use with cinematographs and other optical projection apparatus.

20,042.—Filmoscope Company.—Cinematographs.

20,122.—H. Tress.—Flashlight apparatus for use in taking photographs.

PATENTS GRANTED.

8,063.—Colour Cinematography.—Patentee C. L. Van Riper, Chicago, U.S.A.

In taking and projecting colour records for colour cinematography the colour or colours of low persistency value such as red, are repeated more frequently than the colour or colours of higher persistency value, such as blue and green, in such a manner as to aid the eye to retain the impressions of those colours of lower persistency value. Alternatively on successive records sub-divided into divisional areas, the colour area for colour lower persistency value, is larger than the colour area of each of the other colours. In the pictures having sub-divisions, these divisions are so arranged that the volume of transmitted light is approximately equal for each image.

8,144.—Cinematographs, Etc.—Patent granted to J. Campbell, Middlesbrough.

In colour cinematography of the kind in which two or more films are exposed or projected in alternate order by means of two or more lenses and through two or more stationary colour screens two shutters are employed exposing alternate pictures in two-colour work and in three-colour work, two shutters are employed, one being a double-opening shutter and exposing two out of every three pictures. The openings in the shutters may be of such a size as to give equal or unequal exposures to the different colour series."

8,581.—Cinematographs.—A. J. Bohringer, 40, Hamlet Gardens, Ravenscourt Park, London.

A cinematograph for film inspection and home projection has a screen and optical system carried by a masking-plate hinged to the guide or back-plate. This back-plate has an extended portion, which acts as a support for the film while it is being repaired. The mask is adjusted simultaneously with the lens and screen. A feed-measuring counter is driven from the film-feeding means, which is of the pawl type.

11,873.—Cinematograph apparatus.—E. L. Doyen, Rue Piccino, Paris.

Three pictures such as those used in three-colour projection are illuminated simultaneously from a single source of light by the arrangement between the source of light and both end projectives of adjustable groups of prisms of very small angle slightly inclined to each other and with their bases slightly directed towards the central beam, such prisms being adapted to deflect the light without decomposing it, towards the objectives.

11,915.—Cinematograph apparatus; web spools.—E. Lytton, London.

A spool of the type for winding cinematograph films or strips of material from or to the inside of rolls, comprises means operating continuously to retain the convolutions of the wound part of the roll in engagement with one another, such as adjustable stops engaging the outside of the roll and movable spring or otherwise operated stops to press against the inside of the roll, and move outwards as the film is unrolled from the centre. The spool comprises a fixed part and a rotatable part mounted on the fixed part, the film being carried on the rotatable part in one form, and on the fixed part in another form. Automatic means are provided to break the rotatable part if the film breaks or the machine stops, such as an arm on the swinging lever of the guide pulley connected by a rod or lever carrying a brake-shoe adapted to engage with the rotatable member. The guide pulley lever is held in retracted position by the film against the action of a coil spring; should the film slacken the brake is applied.

12,513.—Cinematograph apparatus—M. G. Delaney and C. H. Pares, 327, Sherman Street, Detroit, Michigan, U.S.A.

This invention relates to reels adapted for winding a cinematograph film from or to the inside of the roll of film. A reel for winding the film from the inside of the roll comprises two side plates; one plate is integral with the tubular shaft, which is adapted to be rotatably mounted on a suitable spindle, and the other plate has a hollow hub member provided with slot guiding means to convey the leading end of the film into the interior of the hub, and out through a slot in the side plate where its leading end is held by a clip when winding on. The plate is locked by the dog to rotate with another plate when winding on in the ordinary manner. A spring-controlled arm engages the innermost layer of the film roll and keeps the roll in tension. When winding off, the reel is non-rotatably connected to a magazine, the dog raised and the film drawn out through the side slot. A cover removably secured on the plate encircles the plate. A reel for winding the film to the inside of the roll comprising two side plates and a guide roller, under which the film is inserted from the outside, and drawn round a number of guide rollers carried by a spring arm similar to the arms in the reel described above; the free end of the film passes out through a slot to a clip. The film is wound on by locking the plate and turning the plate and wound off by removing the cover locking the plates together, and running off in the ordinary manner.

13,088.—Cinematograph films—L. Gervaert, Vieux-Dieu les Anvers, Belgium.

The non-sensitised side of a film is coated before exposure with a layer of a substance which is not readily electrified by friction, may be coloured, and is soluble in water or in developing-baths. The layer may be obtained by covering the non-sensitised side with a 5 per cent solution of dextrin.

THE OPERATOR.

By W. A. WILLIAMSON.

**Never give the beggar best—
'E's a low-born Operator.
Leave 'im no more chance of rest
Than a bloke on Etna's crater.
If a film be scratched or worn,
If a sprocket-hole be torn—
Well, it's no concern of your'n.
Kick the poor old Operator!**

I'm here alone in a fireproof box that is hot as
a stokehole floor,
And my head goes round to a clicking sound
and a rickety motor's roar.

And my nose smells FILMS, and my tongue
tastes FILMS,

And my eyes they can see FILMS too,

Till I'm sick unto death, at the thought of
FILMS

(Convict-son-shot-by-his-father FILMS).

(Out-of-work-burgles-a-bunshop FILMS).

And—Oh, rattle that programme through!

I've spoiled my life, and I'm sorry now, but my
sorrow has come too late;

And I'm only fit to be pulling films through the
slits of a rusty gate.

And all for the sake of mother and home and
twenty-five shillings a week.

I'm working here up to my neck in FILMS

(Outlaw-redcemed-by-a-baby FILMS)

(Thunder-and-blood-and-sensation FILMS),

And—Oh, lor'! How that belt does creak!

I've broken films and I've mended films till my
fingers are skin and bone;

But the crowds that go to each picture show
never think how a film is shown.

And when I'm asleep I shall dream of films—
though it's little of sleep I take,

Through nightmare that cumbars my bed with
FILMS

(Redskins-attacking-the-white-folk FILMS)

(Mother's-lost-ninepence-at-ludo FILMS),

And—Confound it! Another break!

I have to pay if a thing goes wrong, for the
management dock my screw;

It's a penny a rack and a penny a break, though
the programme is far from new.

And never iron has entered a soul as the cellu-
loid's entered mine.

It's, Oh! to be shot of the sight of films

(Comic-chase-over-the-housetops FILMS)

(Ought-to-be-cut-by-the-Censor FILMS).

And—A carbon's gone—Sixpence fine!

I'm wet with oil and I'm choked with dirt till I
haven't the heart to eat;

It's a joy to know where the bad folks go that
a film couldn't stand the heat.

To be clear of films, to be rid of films, would be
happiness grand and true.

Sometimes I hardly can breathe for FILMS

(Railway-and-Injun-and-Cowboy FILMS)

(Tragedy-Comedy-Scenic FILMS),

And — Thank Heavens! The programme's
through!

Now rewind the films once more

Like a careful Operator.

Patch 'em nicely where they've tore

Or they'll blame the Operator.

Never mind your aching head,

Think about your Films instead.

Then they'll let you go to bed;

Ain't you grateful, Operator?

BOLTON NOTES.

(BY OUR OWN CORRESPONDENT.)

Whatever may be the case in other districts, the fact remains that in Bolton there are no signs of distress, at any rate so far as picture house patronage is concerned. Decreased attendances are, indeed, a rarity, and when one considers that there are now about a score of theatres in the town itself, it is easy to see that tens of thousands have witnessed the pictures nightly, for some of the halls seat well over a thousand people. One of the Pathé Frères magnificent productions, "Germinal" was on view last week at the Queen's Theatre, and the Rumworth Theatre, and vacant seats were few and far between at any of the performances. It is a truly dramatic subject with many thrilling scenes, and is interesting throughout its eight parts. Other films at the Queen's have been "A Nation's Peril," "The Great Sinner," with the latest war topical. Mr. Walter Sutton is fairly taking the eye just now at the Deansgate Electric Theatre. In successive weeks he has billed such fine attractions as "The Right to Happiness," "The Enemy in Our Midst" and "Trilby." The latter, taken from George du Maurier's novel, has made a big hit, and the place has been crowded out each night. By the way, Mr. Eric Williams is to pay a return visit here shortly, and he is assured of a hearty welcome. "February 31st," or the "Great Naval Mystery," "Should He Forgive" and "The German Spy Peril" have been the chief items at the Paragon, whilst at the Rumworth Theatre, "Chelsea 7,750," and its sequel, "An Hour Before Dawn" and "The Boomerang," have been first favourites. Princess Cinema patrons have been excellently catered for of late with "Tessibel of the Storm Country," featuring Mary Pickford, and "The Cloister and the Hearth," taken from Charles Reade's great work. Some magnificent dramas have been shown at the Gem Picturedrome. The six programmes of dramatic and comedy subjects never fail to charm and amuse, but an item of momentous interest is now a special feature. That is the latest news from the seat of war in pictures. "The Defence of Alost" is said to be the only film of actual fighting scenes passed by the Censor. The programmes submitted by Mr. F. S. Hampson at the Mount Electric Theatre have proved great attractions. Dramatic items of interest have included "A Naval Secret," "House of Darkness," "When Sorrow Fades," "The Antique Engagement Ring," "Only a Flower Girl." Keystone's and war items have also been popular. Two pulse-stirring dramas, "The Tiger's Paw" and "The Midnight Guest" have taken well at the Astley Bridge Belle Picture Palace. The other houses are still proving exceedingly popular.

Liverpool and District.

(BY OUR SPECIAL CORRESPONDENT.)

The conditions governing the attendance of children at cinematograph shows had received the careful attention of the committee, the report states, and having made inquiry from the Medical Officer for Health, they find that there is very great danger of eye-strain to children from films being viewed at close proximity. It was, therefore, recommended that at children's performances, no child should be allowed nearer than 15 ft. to the screen. In regard to the passing of plans for new theatres, the committee have refused to allow any existing building to be converted into a cinematograph hall, as they take the view that the position in Liverpool is such that only the very highest class of hall should be allowed in the future.

A warm testimony to the good management of the cinema halls at Liverpool and the improved character of the entertainments provided, was forthcoming at the meeting of the Theatres' and Public Entertainments' Committee of the Liverpool magistrates held last week. The Stipendiary Magistrate referred with satisfaction to the way in which the committee had been met by the local branch of the Cinematograph Association, and the rules governing the licensing and management of the halls were the outcome of the discussions. He hoped the magistrates would endorse the policy of the committee, whereby they did not encourage the conversion of old buildings into cinema halls, but required new buildings, specially adapted to this class of entertainment. Another object of the policy was the protection of children from harmful effects, and in order that licensees of cinematograph halls might know what views the committee held with regard to films which were unsuitable for children, they were informed that pictures portraying scenes of violence, murder, robbery, abduction, and the like, came within this category. In the stipendiary's opinion, the licensees, as a whole, were trying to carry out the wishes of the justices.

In the course of the subsequent discussion, Alderman Salvidge thought that the improvement in the cinema entertainments should be emphasised. Formerly, many of the exhibitions were not what they might have been, but during the past twelve months there had been a distinct improvement. They were not perfect yet, and the bench had a great responsibility in requiring that they should be wholesome, and of some educational value. It was mentioned that plans had been passed for ten more halls, which, when completed, would bring the total up to fifty-five. The view expressed by Mr. Thomas Shaw that the time had come to limit the number, as the city was now "amply provided with these places of entertainment," was spiritedly disputed by Mr. Burgess, who ventured the opinion that it was not possible to lay down a precise limitation of the number. The committee had been very careful in granting licenses, and had refused a very large number, but while being careful about the character of the halls and of the entertainments, they must not act in such a way as to create a monopoly. The committee's report was approved.

One of the most commendable features of the report is the evident sincerity of the magistrates in their endeavours to raise the already high standard of local cinema halls, but their course of procedure can hardly be regarded as consistent when

one comes to compare the status of the play-house with that of the picturedrome. As has been recently pointed out in this journal, there are many stage plays being produced in theatres up and down the country, in which incidents introducing robbery, violence, etc., are carried much further than in the film play, yet they can be staged with impunity. On the other hand—at Liverpool at any rate—films much less intense, and in which incidents such as have been described are only subsidiary, and of the coherency of the plot, render it liable to be banned by any police-sergeant who happens to be visiting the premises. By refusing to allow any existing building to be converted into a cinema, the picture theatre business in time will be raised to a higher and more dignified plane. But the municipal authorities themselves are transgressors of the Theatres and Public Entertainments Committee's decrees, for, only two or three weeks ago, the Baths Committee advertised for tenders from cinema people for the hire of several local baths, in which cinema entertainments could be given. The licensee is indeed in an awkward predicament.

Last week, Mr. Harry Hunter, proprietor of the Sefton Park Picturedrome, was summoned at the City Police Court, for keeping a door of the film-room open and secured against shutting, and for not keeping the films in metal boxes when out of use. It was stated that the complaints arose through the regular fireman having been called up as a police reservist. A fine of 40s. and costs was imposed in each case, £4 9s. in all.

"Business is better than ever" declared Mr. Scott, of the Aigburth Assembly Picturedrome, when I interviewed him last week. The residents of this neighbourhood are mostly of the leisured and well-to-do class, and on summer evenings, I was assured, it was quite common for patrons to visit the hall in tennis or cricket apparel. The prices range from 3d. to 1s., and a good open market programme, without exclusives, is regularly submitted, and appears to afford a full measure of satisfaction to patrons. At children's matinees an entirely different pictorial agenda is submitted. The most successful recent programmes have included "The Impersonator," "Thoughtlessness" and "Behind the Footlights." Mr. Scott, by the way, informed me that he contemplates opening a new hall in the city. For Cinema Day (November 5th), the hall is to be decorated on a scale, which for lavishness has been rarely exceeded. In addition to the seven hundred flags which will be used, Mr. Scott has requisitioned two national coats of arms worked in gold on plush. It might be mentioned that these two emblems were prepared at the time of King Edward's Coronation, when they cost over £60. Mr. and Mrs. Scott are determined to make the cinema day in Aigburth a huge success. In the event of distress in the south end of Liverpool, during the coming winter, Mr. Scott intends using the well-equipped basement of his hall as a soup-kitchen. Since the commencement of the war, patrons have been provided with a specially printed programme, the first page of which contains the Union Jack, the second and third the current week's pictures, and the fourth, the Liverpool and Everton Football Clubs football fixtures, with the last year's records.

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COMMENTS ON THE FILMS.

BY OUR OWN REVIEWERS.

For Addresses, Telephone Numbers, etc., see "Film Releases."

The following critical film reviews are contributed by our own staff of critics, and contain candid opinions of the productions reviewed.

Any films not dealt with in this supplement, particularly "exclusives," will be found, as usual, either on our "Pick of the Programmes" pages, or in the body of the paper.

AMERICAN CO.

BEAUTY.



The Silence of John Gordon.—To attempt to differentiate between the artists and their work in this taking drama would be futile. All are alike excellent and, amid some very remarkable scenery we see how the new Minister frustrates an elopement between the spoiled beauty and a married man. The display of muscular Christianity in one part should greatly delight the "gallery." The Minister refuses to reveal the cause of his scars and is dismissed by the wardens. The rector's daughter confesses to her father and the hero is brought from the railway platform to reinstatement and future happiness. (November 12th. 1,000 ft.)



SCENE FROM "SUSIE'S NEW SHOES."

A Modern Othello.—The furious jealousy of the husband over a most unusual happening is cleverly conveyed. The tweed clad "youth" seen in the distance proves, after a furious scene, to be his wife's companion, who had indulged in a freak ride and was deserted by her horse, a kindly action naturally being misconstrued. Slight story, yet most amusingly presented. (November 19th. 1,000 ft.)

FLYING A.



Their Worldly Goods.

This drama, a release with an effective occasional touch of humour, is remarkable for some very ingenious situations and an exciting few minutes when the unhappy wife, who has

stolen notes belonging to her husband, is chased from room to room by a villainous marauder. Alas for human nature, the tramp is summarily arrested and the vain woman is praised for "saving the money." (November 9th. 1,000 ft.)

The Song of the Sea Shell.—Simple in story, this film partakes of an idyllic character and portrays a vivid dream. The *finale* comes somewhat in the nature of a surprise. Some beautiful settings and very artistic photography. (November 12th. 980 ft.)

The Burden of Duty.—A really stirring drama, much of the pathos which is due to the mental agony undergone by a father who is called upon, as the new sheriff, to arrest his own son. The latter, for the sake of his mother, the unwitting authoress of the tragedy, keeps silent. A Higher Power finally intervenes and a pathetic *finale* is witnessed. Highly successful acting a great feature. (November 16th. 1,946 ft.)

Lodging for the Night.—Another strikingly original film, giving the adventures of a wandering amateur photographer among dwellers of the mountains. The hero is saved from a murderous assault by the daughter, but her father is accidentally shot in a midnight affray. Turned out by a vixenish mother, the girl finds the tourist over the canyon and leaves for a new life. Well played and picturesque. (November 19th. 986 ft.)

The Wheels of Progress.—There is a distinct novelty about this film which should ensure its success, the contrast between the methods adopted on adjoining farms being a powerful argument in favour of up-to-date appliances. The disowned son returns in time to utilise his skill in X-ray work in saving his sister from a life-long illness. His father is converted to the new way and makes his wedding present a completely equipped electrical home. (November 23rd. 1,976 ft.)

AMERICAN & CONTINENTAL.

CAPT. KETTLE FILMS.

Black Monday.—A knock-about comedy, which begins with the finding of a horse-shoe. This proves the precursor of a day when every available pet superstition of the finder is rudely violated. Fairly good quality and merits approval. (November 16th. 560 ft.)

A Yorkshire Sheep Fair.—An interest "film," in which the operator has concentrated himself too much upon "the pens," and might have given a little more relief. Very suitable for houses in agricultural districts. (November 16th. 561 ft.)

KINETO'S

Invasion of the War-Film Trade.

FROM THE COMMENCEMENT OF THE WAR WE HAVE DONE AND ARE DOING OUR BEST TO SATISFY OUR CLIENTS BY GIVING THEM THE KIND OF FILM THAT WILL INTEREST AS WELL AS PROFIT THEM.

OUR PROGRAMME FOR THIS WEEK IS AS FOLLOWS—

Airmen and their Craft.

At a time like this, when everyone is talking of the invasion of England, it is up to everyone to see if this can be done, when we possess such men as are shown in the above film, who give a splendid display of their accomplishments.

Kineto War Map (Series No. 1).

This is a film out of the ordinary run of films, and the first of its kind to be put on the market. Every true Britisher will appreciate this, as it shows the movements of the European armies from the commencement of the war, and will be continued monthly.

OUR OTHER INVADERS ARE AS FOLLOWS—

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Another British Colony.
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80-82, "Wardour" Street, London, W.

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Fountains Abbey.—This fine locality and its enchanting views are well surveyed. The famous Yorkshire beauty spot should, however, have been deemed of quite sufficient interest without an attempt to introduce "atmosphere" by means of a solitary monk, obviously out of place amidst the ruins. (November 19th. 300 ft.)

VAUDEFILMS.



Ginger Seeks a Situation.—

Broadly comical issue, in which well-known vaudeville players appear as "star boarders," attended (?) by a clumsy manservant. The latter, needless to say, disturbs the household in many ways. A modernised version of the old-style farce, by no means overdone and assisted by good sub-titles. (November 9th. 550 ft.)

H. A. BROWNE & CO., LTD.

AMBROSIO.

Italian Cavalry.—Timely reissue of a fine military film, the initial appearance of which caused more than an ordinary degree of comment. Of even more valuable topical interest in view of current events, and contains some exciting incidents. (November 26th. 510 ft.)

CLIMAX.

The Kiss of Clay.—A weirdly conceived, yet powerfully played drama. A somewhat sombre story is redeemed by good settings and acting, and reveals another version of the eternal triangle, enacted in a sculptor's studio. Sub-titles somewhat crude and final scene a little too melodramatic. (November 16th. 1,078 ft.)

Domestic Pets.—Quite unsophisticated in its way, this film shows various strange friendships between animals and birds usually antagonistic, and ends with a trick equestrian act by a cute fox terrier. Splendid quality and eminently suitable for juvenile patrons. (November 23rd. 375 ft.)

CLARENDON.

The Kango Fire Brigade.—Despite the fact that the idea is by no means new, this comic, with its broad humour, should form a really acceptable item. The sudden accession of a violent desire to distinguish themselves, after an exasperatingly slow journey, forms a startling episode in the travesty. The boiler explosion and wreck of the engine is also a capital piece of trick photography. (November 15th. 530 ft.)

A Cold in the Head.—Built upon an old favourite, this film has been re-enacted and extended in scope, with excellent results. When Charles, in order to escape from his shocked visitors, escapes, tortoise fashion, under a bath, and finally emerges from a furniture van, there follows some truly grotesque comedy. Acting good throughout and many laughable incidents. (November 22nd. 735 ft.)

HARRY FURNISS FILMS.

Winchelsea and Its Environs.—Novel and highly interesting combination of illustrated art and scenic photography. As various scenes are represented, the rich historical associations of the neighbourhood are drawn and illustrated by the artist. A species of lightning sketching tour and enjoyable throughout. (November 12th. 1,030 ft.)

Mrs. Scrubb's Discovery.—A lively comedy, in which that sterling artiste, Miss Mary Brough, appears as the mischief-making washer-woman. A habit of writing upon his cuffs lands a respectable suburbanite into dire disgrace. Domestic troubles reach a crisis, only ended by an unexpected explanation. A release which augurs well for future popularity and affords some very amusing episodes. (November 16th. 600 ft.)

DAVISON'S FILM SALES AGENCY.

B. and C.



Answering the Call.—Quite an excellent patriotic film which, apart from its dramatic interest, depicts in a graphic manner the way in which even the humblest citizen can make himself useful to his country in her hour of need. "Answering the Call" can be cordially recommended. (November 19th. 610 ft.)

MARTIN.

Mike Murphy's Dream of the Wild West.—A mildly amusing burlesque of the improbably cowboy story. (November 9th. 536 ft.)

Little Willie's Apprenticeship.—Despite his cherubic appearance, Willie is a demon for getting into mischief and, no matter how simple the job, Willie makes a mess of it, and is "fired" every time. It's all very absurd, of course, but provides capital fun. (November 12th. 451 ft.)

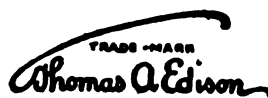
Father's Fighting Fever.—An amusing little comic of quite topical interest. (November 16th. 685 ft.)

ECLAIR.



The Good in the Worst of Us.—A thoroughly excellent story of considerable originality, most admirably acted and exceedingly well staged. Although skilfully constructed, the plot is somewhat intricate and a few more sub-titles would be an advantage. The film includes are particularly novel and thrilling scene, in which a girl signals through a hole in the ceiling to a confederate playing cards in the room below. Altogether an unusually good picture. (November 2nd.)

THOMAS A. EDISON, LTD.



On the Heights.—The sixth of the "Dolly of the Dailies" series, which was reviewed in THE BIOSCOPE of August 20, on pp. 755-7. (November 9th. 1,030 ft.)

Andy Has a Toothache.—Andy has a very bad toothache, which makes him disinclined for work, though he resists every attempt to remove the offending member. He escapes from his mother and the dentist, and is chaffed for his cowardice by his companions at the office. The defence of his reputation by force of fists provides a remedy, and Andy is in fit condition to entertain his friends and late enemies at the ice cream stall. It is an excellent comedy, and that extremely clever young actor, Mr. Andrew J. Clark, is at his best. (November 9th. 735 ft.)

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Comedy and Tragedy.—This version of Sir W. S. Gilbert's celebrated play, with a cast including Miss Mary Fuller, Mr. Duncan McKae and Mr. Marc MacDermott, was reviewed in THE BIOSCOPE of September 24th, on p. 1185. (November 12th. 1,969 ft.)

A Village Scandal.—The scandal is of a very mild and harmless character, but it provides an amusing plot, which is well worked out and played with infinite humour by Miss May Abbey, Mr. Dan Mason and Mr. Arthur Housman, who is one of the most entertaining comedians in this clever company. (November 12th. 1,010 ft.)

The End of the Umbrella.—The seventh page of the "Dolly of the Dailies" series, reviewed in THE BIOSCOPE of August 20th, on pp. 775-7. (November 16th. 1,025 ft.)

The Adventure of the Counterfeit Money.—Octavius is determined to investigate a case at a large departmental store where several instances of counterfeit bills have been successfully passed. He suspects a very pretty customer but is himself suspected by the Store's detective. With his usual luck he blunders into the discovery that the cashier is the culprit. A very ingenious and amusing film. (November 16th. 1,020 ft.)

A Summer Resort Idyll.—A millionaire, in order to avoid notoriety at a fashionable hotel, changes names with his friend, and soon finds that his popularity has depended almost entirely on his wealth. The daughter of a scheming society woman falls in love with him in spite of his supposed indigence, and his subsequent triumph is complete. There is little to show the man's real worth, and one's sympathies go more to his friend, excellently played by Mr. William Wadsworth. (November 19th. 1,039 ft.)

The Blind Fiddler.—A very beautiful fairy-like play with a lovely setting. Reviewed in THE BIOSCOPE of October 1, on p. 78. (November 19th. 1,081 ft.)

Buster and His Goat.—The well-known cartoons of R. F. Outcault have provided the material for a series of films which must appeal to all children, of which this is the first. Buster Brown and Mary Jane are played by two exceedingly clever children, and the goat and the bulldog Tige are marvellous animal impersonations. This series ought to be highly popular. (November 19th. 596 ft.)

A Tight Squeeze.—The eighth of the "Dolly of the Dailies" series and a strong melodrama. Reviewed in THE BIOSCOPE of August 20th, on pp. 755-7. (November 23rd. 1,055 ft.)

Making a Convert.—The dangers of street traffic have already been treated in a very interesting film by the Edison Company, and this, which contains a slight story, should be of special interest during the present period of reduced lighting. (November 23rd. 1,089 ft.)

Face Value.—A strong drama of Western life. Reviewed in THE BIOSCOPE of October 8th, on p. 177. (November 26th. 2,020 ft.)

A Canine Rival.—In the latest of Mr. Wood B. Wedd's sentimental experiences he finds himself in temporary charge of a dog belonging to the lady of his momentary affection. Having lost the dog and recovered it after sampling some hundreds, he finds that the lady has no further use for it, or for him, having provided herself with a new dog and a new husband. Mr. Wadsworth and Mr. Housman, with the assistance of the dog, get much fun out of the comedy. (November 26th. 1,061 ft.)

A Terror of the Night.—This amusing comedy is the ninth of the "Dolly of the Dailies" series. Reviewed in THE BIOSCOPE of August 20th, on pp. 755-7. (November 30th. 1,076 ft.)

Post No Bills.—Mr. Arthur Housman shows his versatility and humour as a bill-poster in love with a girl whose aunt strongly disapproves of his claims. With the assistance of a Kodak fiend and some flamboyant posters he produces a picture of the aunt, which she is glad to accept in return for her consent to her niece's marriage. A very ingenious and amusing farce. (November 30th. 1,031 ft.)

ESSANAY.



Broncho Billy and the Gambler.

—In spite of its unimaginative title, this excellent little film can boast a well-constructed, if simple, plot, plenty of effective and exciting incident and some fine acting. So far as story is concerned, indeed, it is rather better than the average

Broncho Billy film, whilst in all other respects it is entirely on a level with the high standard set by this singularly successful and popular series. (November 2nd. 994 ft.)

Sweedie and the Lord.—A first-rate Sweedie "comic"—quite one of the best of the series hitherto. The plot—which deals with the adventures of an absurd servant, who masquerades as her mistress, and a tramp who pretends to be a lord—is not altogether novel, but it has never been made better use of, and it is filled in with all sorts of original and highly effective incidents. "Sweedie and the Lord" is a knockabout comic, with a plot and some admirable humorous character acting. It should certainly be seen. (November 2nd. 1,054 ft.)

The Coming Champion Who Was Delayed.—Another splendid George Ade picture, most aptly and humorously satirising the methods and capabilities of boxing champions. The subject of the "fable" should accentuate its success at the present time, when pugilism is so much in fashion, but apart from this consideration the picture is full of inimitable fun, and fully merits all the popularity it certainly ought to obtain. Irresistibly droll is Mr. Edward Dunkinson as the "has-been champion," whilst Mr. Wallace Beery is equally as amusing as the "coming champion." The Essanay Company are putting some of their very best work into these George Ade films, which, as examples of pure natural humour, backed up by witty criticism, are well nigh unrivalled. (November 5th. 1,012 ft.)

A Letter from Home.—The plot of this film is rather slight for a two-reel production, and a good deal of time is spent at the beginning in getting to the action. The interval is, however, so well and interestingly filled out with an unusually wide variety of incidents and settings that one does not notice overmuch the dearth of story. The plot deals with the attempted bribery of a young American State Attorney, and the manner in which he is saved from temptation by his wife, who willingly sacrifices her desire to return to her native city in order to save her husband's honour. The temptation scene is as well done as possible, though it is scarcely very convincing, as the hero of the piece (capably played by Mr. R. C. Travers) never for a moment looks the sort of man to accept a bribe under such circumstances. Rather weak also is the diary episode, in which the young husband learns of his wife's longings from a private record. Young women used to write out these detailed descriptions of their emotional tribulations in the old days, but it is doubtful whether they do now, especially in modern America. For the rest, the play is a very

effective piece of work, alternately powerful and pretty. Miss Gerda Holmes gives a wonderfully natural and sympathetic study of the young wife's trials during the early days of her marriage, whilst Mr. William Robinson's performance as the villainous old banker is striking and finished. An extremely fine piece of double printing gives us an impressive panorama of Chicago—a city which certainly does not look as though it would inspire nostalgia in the heart of any maiden. The staging and photography generally are as good as always. "A Letter from Home" is an excellent picture which should be very successful. (November 5th. 1,984 ft.)

LUBIN.



The Dreamer.—In this play there are some very beautiful scenes amidst the Western ranges and much genuine artistry, especially in the rendering of the name part by Mr. Romaine Fielding. The act of a despicable husband threatening the life of the woman whose love has been stolen from the dreamer—his brother, a hitherto weak-willed artist—causes a noble uprising of spirit in the breast of the latter. (November 9th. 2,013 ft.)

The Cook Next Door.—Although possessed of a most inconsequential plot, this film cleverly hits of the follies and foibles of middle-class "society." (November 9th. 615 ft.)

They Bought a Boat.—Semi-nautical comic, depicting the adventures of two dudish novices with a motor-boat. A "cabin boy," of enormous bulk, adds to the fun by futile attempts to assist the mariners in distress. (November 9th. 507 ft.)

The Downward Path.—A stirring criminal feature drama, fully deserving of a "top line" in any bill. The dissolute son of a retired millionaire gets quite out of hand and, obtaining the combination, robs his father's safe. "The Rattler," by accident, also learns the secret and has effected a further haul when a quarrel causes him to hide. He witnesses a murder and is shot by the son in escaping. The latter, although still fearful of recognition, causes the arrest of an innocent man. A noble action upon the part of the "crook" secures the denunciation of the dissolute son as the real murderer. (November 12th. 2,000 ft.)

The Love of Oro San.—An interesting story of the Jap girl and American officer type, a native soldier being the favoured one's rival. The girl makes a sacrifice in order to save the officer's life, then sorrowfully watches his ship leaving her native land. (November 12th. 1,004 ft.)

He Woke Up in Time.—In a very curious dream, the hero and a chum become possessed of untold wealth and lay siege to the heart of a widow. A duel with a fiery foreigner is in progress when the dreamer wakes up. Amusing throughout the entire length. (November 12th. 590 ft.)

The Erring.—The powerful acting in this drama, which deals with the amours of a thoughtless wife, and a false accusation of murder whereby a suitor seeks to profit by a divorce, forms an additional recommendation for a good release. Miss Rosetta Price, as the impulsive woman who, in the end, learns the true reason for her husband's silence, gives a most impressive character study. A slight clue secures the husband's freedom and he promises a life-long abstinence from liquor. (November 16th. 2,881 ft.)

Making Auntie Welcome.—Where the audience demands unrestrained eccentricity, this will be found a useful comic. The Lubin fat man has a sorry time when the "force" and auntie discover his duplicity. (November 16th. 2,881 ft.)

Sometimes It Works.—Although somewhat sketchy, this is in some ways a meritorious comic and shows the results of braggadocio and hasty reprisals for the boaster. (November 16th. 308 ft.)

The Man With a Future.—Two-reel detective drama with some fine situations. Will invoke keen interest wherever shown. Specially reviewed in THE BIOSCOPE of October 15th, on pp. 275-7. (November 19th. 1,995 ft.)

Temper and Temperature.—Obviously another sly dig at long suffering mother-in-law, this comic presents a little scheme which, at first, succeeds in stopping garrulity but ultimately recoils upon the plotters, the latest "invalid" being compelled to chew the thermometer while undergoing a prolonged course of feministic "jaw." (November 19th. 562 ft.)

His Brother's Blood.—Sensational drama, a false accusation bringing about the flight from justice of an artist. After many vicissitudes, he learns that his innocence has been established, also that his brother is to wed the girl he loved. The pathetic enters herewith into the story, the wanderer being carried to hospital with the result that the doctor, his brother, receives a sample of blood for analysis. This fact leads to recognition and a reunion between the lovers. Although somewhat tense in probability, the drama is well enacted and should score a success. (November 23rd. 2,025 ft.)

The Puncture Proof Sock Man.—Grotesque action carries out a story of an inventor whose one desire is to display the virtues of his new sock. The loss of one of his shoes over a viaduct causes laughable scenes in an office building. (November 23rd. 525 ft.)

The Fatal Card.—A display of maudlin sentiment on the part of a none too sober judge, brings along a train of seekers after favour. The rightful owner of the card comes in for the judicial ire, and his prospective punishment ends a fairly satisfactory comic. (November 23rd. 409 ft.)

A Daughter of Eve.—This excellent comedy, a Bret Harte-like depiction of farming life, an attempted fleeing of the "Hayseeds," and a smartness



which over-reached itself, was specially reviewed in THE BIOSCOPE of October 15th, on p. 275. (November 26th. 2,007 ft.)

The Heart Rebellious.—Frankly melodramatic in development, this drama is played in excellent style and is picturesque enough to atone for several slight anachronisms in the second reel. The story, one of obvious appeal, tells of a sullen wife who openly defies the man who has forcibly married her, but has her love suddenly awakened. Her father, a clever

criminal, comes to the mine and tries to effect a robbery. The woman bravely interferes when the husband's life is endangered by a shot, drives her father from the place, and nurses the victim back to health and love. (November 26th. 1,995 ft.)

M.P. SALES AGENCY.

BIOGRAPH.



The New Reporter.—A drama of municipal politics, in which the owner of a newspaper is candidate for the mayoralty. In the electioneering campaign the editor, who is in love with the proprietor's daughter, is in want of a reporter. She volunteers, with a success that

defeats her father's opponents and brings him the



victory. A drama on conventional lines, with plenty of excitement and a pretty love interest. (November 5th. 1,030 ft.)

Bluebeard the Second.—An extravagant burlesque, in which Hemlock Bones finds himself disguised as Bluebeard's newest favourite. This farce should certainly provoke hearty laughter. (November 5th. 581 ft.)

The Firechief's Bride.—A riotous absurdity, in which the lover of the firechief's daughter dresses as a girl to avoid detection, and receives an offer of marriage from his intended father-in-law. It is played with tremendous energy and has much rough and ready humour. (November 9th. 552 ft.)

H. and B.

Beautiful Varese.—A very lovely scenic picture of the neighbourhood of Milan in Northern Italy. Many exquisite views are shown, with superb photography. (November 9th. 315 ft.)

KALEM.



Kidnapped by Indians.—A stirring Indian drama, in which Captain Blake, an army officer, rescues an Indian chief's daughter, who, falling in love with him, proposes marriage. The blood barrier prevents this, but later he discovers that Wahnah is the daughter of an outlaw named Harding and kidnapped by Indians in her infancy. There are some fine pictures of wild Western life, plenty of excitement, and perfect photography. (November 12th. 1,027 ft.)

The Car of Death.—The Kalem railway dramas are always interesting because of their vivid realism, and this is as good as any, with a strong story woven in. The teacher of the village school, who has been asked to resign on account of want of seriousness, is instrumental in saving a picnic train from disaster by her own courage. She is implored to resume her duties, but her sweetheart, who works on the line, announces her coming wedding. (November 9th. 1,050 ft.)

When Men Wear Skirts.—This is a farce of the distant future, the humour of which is more likely to appeal to a trans-Atlantic audience. (November 9th. 1,038 ft.)

SPECIAL.

Magic Embroidery.—An ingenious and puzzling trick picture, showing the construction of embroidery designs from a magic thread. (November 5th. 314 ft.)

NEW AGENCY FILM CO.

BURLINGHAM.

Winter in the Engadine.—Always of interest and undoubted charm, this romantic portion of Switzerland and its winter sports have herein enabled an exquisite film of its class. The panoramic views are probably the best of all and some clever tinting adds artistic effect. (November 12th. 340 ft.)

NEW MAJESTIC FILM CO.

APOLLO.

Fred Turns Homesloker.—One of Fred Mace's merry absurdities, full of farcical humour. (November 5th. 700 ft.)

RELIANCE.



Bobby's Plot.—Bobby Jones's sister is in love with a young man of whom Bobby quite approves, but the elderly station-master is favoured by Mrs. Jones. Bobby sends a fictitious telegram, informing Mrs. Jones that she has inherited a legacy, and the station-master, suppressing it, transfers his affections to the mother. Bobby's plot is not detected till after his sister is safely married. A very amusing and brightly played comedy. (November 2nd. 7,000 ft.)

ROYAL.

Mistakes Will Happen.—Jack, being disappointed in love, resolves on suicide, and after trying various methods without success decides on rat poison. The chemist is suspicious, and substitutes sugar, which Jack puts into a cake. A tramp eats the cake and a doctor is called in, but as he happens to be the chemist he is able to cope with the matter. A lively farce, with much humour of an ingenious order. (November 5th. 983 ft.)

MAJESTIC.



The Wheels of Destiny.—The Black Hand of the anarchist has supplied many a theme for the dramatist, and the author of this film has made good use of his material. The unwilling member of a secret society is commanded to kill Judge Durand, his employer and the father of the girl with whom he is in love.

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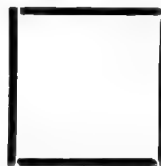
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He reveals the plot to the judge and the police. One of the gang escapes, and the lovers are placed in great danger, from which they are saved by an



accident, which removes their enemy from their path. It is an exciting and well-played drama, with excellent mounting effects. (November 2nd. 1,942 ft.)

PATHE FRÈRES.

A.K.

A True Cat and Mouse Act.—Animated drawings of a particularly clever and ingenious nature. The possibilities of the trickery of the camera as an adjunct to the cartoonist's are have been made the very most of by the talented draughtsman responsible for this picture. The film deals with a cat's comic endeavours to catch some wily mice, and the adventures of the chase are illustrated with boundless humour and originality. Especially excellent are the very natural movements of the animals and the irresistible comicality of their facial expressions. This is decidedly one of the very best pictures of its kind yet produced. It is well worth booking. (October 25th. 725 ft.)

A Gambler's End.—A very finely effective drama of life in Western America. The play is well acted and has more originality than most of its class. (October 25th. 775 ft.)

MICHIGAN.

Water Power in the U.S.A.—The chief features of this little film are pictures of a fine waterfall, interesting glimpses of a novel railway system, and some industrial views. (October 25th. 235 ft.)

For the Sake of the Past.—A sufficiently effective Western drama of a conventional and artificial type. Its sentiments strike one as rather false and forced since, in real life, drunken and brutal desperadoes do not repent of their sins at the mere sight of a Bible bearing a mother's inscription. The film is well acted, however, and contains numerous strong situations. (October 20th. 875 ft.)

PATHEPLAY.

Get Out and Get Under.—A wild American motor-chase and knockabout comic, which is, however, extremely funny and exceedingly well done. (October 20th. 1,000 ft.)

PATHE.



Max's Revenge.—Another amusing adventure on the part of Max and his ungainly mother-in-law, set amidst the wonderful scenery of an Alpine winter resort. The mother-in-law's wild antics provide the major portion of the fun, as Mr. Linder himself does not have a great deal of opportunity. There is no plot to speak of, but it is all quite humorous. (October 25th. 385 ft.)

Sons of the Sea.—A British naval film of topical interest, dealing with drill and exercise scenes at the Haswell Nautical School, Birkenhead. (October 20th. 345 ft.)

SCIENCE AND NATURE.

How We Get Our Silk: Part 3.—A continuation of this charming and interesting series, which possesses not only considerable educational value but also really entertaining qualities. (October 20th. 675 ft.)

R. PRIEUR & CO., LTD.

ACME.

His First Cigar.—A delightful "Bill" film, set largely amidst characteristic scenes at a travelling fair. Amongst other incidental humours, there is an amusing comic boxing match, but the mainstay of the picture is, of course, the electrically vigorous fooling of the inimitable film. This first-rate comedian has seldom been seen to better advantage. (November 26th. 540 ft.)

ALPHA.

Building French Battleships.—A sufficiently interesting picture of a topical nature, dealing with scenes in a French naval dockyard. Among the best views are striking glimpses of the damage wrought by big guns. (November 26th. 538 ft.)

PRIEUR.

Manufacturing Tapestry.—A rapid survey of an interesting and historical industry. The various pictures are well taken and well edited. (November 23rd. 275 ft.)

SEARCHLIGHT.

The Phantom of the Brain.—Reviewed this week in our "Pick of the Programmes" pages. (November 23rd. 1,120 ft.)

SOLAX



The Bachelor's Waterloo.

A pleasant comedy trifle, introducing four young women who are as lively in their behaviour as they are charming in appearance. The plot is very slight, but this is no great drawback as the attractiveness of the film arises mainly from the merry and vigorous manner in which it

is presented. (November 23rd. 396 ft.)

UNITED.

His Atonement.—An excellent, if conventional, little Western drama, containing most of the features which have made this class of film so popular. The sentiment of the Bible-reading scene towards the end (showing the sudden conversion of a dying desperado by means of the Scriptures) impresses one as rather unreal, but otherwise the story is thoroughly natural and full of life and vigour. (November 26th. 880 ft.)

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G. SERRA.

CINES.



Bitter Memories.—A young girl believes that the man she loves is indifferent and gives her hand to another suitor. Years after she discovers a letter which shows that her lover believed himself rejected. It is a pretty though rather slight story, beautifully played and with some charming photographic effects. (November 16th. 1,280 ft.)

Bloomer's Smart Idea.—Bloomer has an idea which has occurred to many young men before—in farcical comedy—and invariably proves successful and more or less amusing. He borrows money from his employer, in order to elope with the employer's daughter, then gets his wife to borrow more on the pretence that he is dead. Bloomer keeps things going in a lively manner and the result is an amusing farce. (November 16th. 690 ft.)

Lake Lugano.—A very beautiful series of views of Lugano and its surroundings, taken with the artistry which is characteristic of this firm's work. (November 16th. 410 ft.)

Man's Cowardice.—This is a very strong melodrama, in which the villain, St. John, blackmails a young widow, Mrs. Grey, though his only hold over her seems to be somewhat lacking in proof. Montagu, who is in love with Mrs. Grey, detects St. John in a robbery, and forces him to a duel, in which St. John is killed. The piece is so well played and mounted as to carry conviction with it and is likely to prove highly popular. (November 19th. 1,900 ft.)

PHŒNIX.

FOLLY.

Pimple, Special Constable.—This typical and comical issue was specially reviewed in the issue of THE BIOSCOPE of October 8th, on p. 171. (November 9th. 795 ft.)

Pimple's Prison.—As the governor of an institution run upon most benevolent lines, Pimple plays a new part and has a gay time with his "flock" at the seaside. Sub-titles add greatly to the humour of the film. (November 16th. 675 ft.)

Lieut. Pimple, King of Cannibal Islands.—A good single-reel comedy which might, in some respects, have been a little more adequately produced, but serves well as a medium for laughter-raising situations. (November 23rd. 1,000 ft.)

PHŒNIX.

The Terrible Two on the Mash.—The second adventure of the eccentric pair and of a brisk nature. Serenading gets them into trouble and flight is followed by a burlesque prize fight. Although not upon original lines there is much broad humour in the issue. (November 12th. 570 ft.)

The Terrible Two on the Warpath.—Knockabout business of a strenuous nature is the main feature of this release, which deals with the false behaviour of two lady companions and a vengeful attack by their beau upon a truculent looking foreign gentleman, in which a garden roller and other handy implements are wielded in alarming fashion. (November 19th. 680 ft.)

TRANS-ATLANTIC.

BISON.

Olana of the South Seas.—A fairly interesting story of native life in the Philippines. The photography is singularly beautiful; indeed, this is characteristic of the entire series, while the native artistes add a picturesque touch. (November 12th. 1,863 ft.)

Unjustly Accused.—While there is nothing particularly original in this dramatic story of two brothers, one of whom is falsely accused of the murder of his father, and the efforts of his fiancée to secure the necessary proofs of his innocence, the plot is cleverly worked out in spite of its somewhat loose construction. The acting throughout is entirely satisfactory, while the heroine's brave and successful attempt to save her lover will speedily win her the sympathies of the audience. (November 16th. 1,885 ft.)

A German Spy in South Africa.—This is quite an excellent military drama, dealing with the efforts of a German spy to secure the secret code of the South African Signalling Corps. He is foiled by an astute young officer, after many desperate manœuvres. A pretty love story runs throughout the film which, it may be said, is interesting and well carried out. (November 19th. 1,935 ft.)

CRYSTAL.

Nearly a Stepmother.—A mildly amusing comic, of the boisterous, knockabout class. (November 9th. 970 ft.)

IMP.



When Romance Came to Anne.

—The author of this interesting production provides the two leading artistes with every opportunity for effective character studies, and it is unfortunate that both are inclined to develop their part on very broad lines indeed. Even a simple country maid must be credited with sufficient intelligence not to accentuate her plainness of face and figure, and we can hardly believe that even a crabbed, middle-aged husband would behave in the singularly brutal manner that characterises his performance in this film. In other respects, the story is quite entertaining and very well produced. (November 9th. 1,980 ft.)

Th: Lady of the Island.—The excellent acting and beautiful sea scenes in this drama amply atone for its rather weak plot. Incidentally, the story introduces a very intelligent collie dog, who plays quite a leading part in an almost human manner. It is a film which can be recommended. (November 16th. 2,073 ft.)

Percy Needed a Rest.—Percy, who has been doing himself very well, is ordered by his doctor to take a rest cure in the country. Unfortunately, Percy is unused to country ways and has rather a nerve-racking time. The story is somewhat lacking in humour and is not particularly well acted. (November 19th. 962 ft.)

JOKER.
The Mystery of a Taxi-cab.—A somewhat indifferent comedy which, despite the strenuous efforts of the players and their grotesque make-up, cannot be said to arouse much amusement. (November 9th. 1,007 ft.)

Willie Walrus and the Awful Confession.—Another adventure in the life of Willie, the comic detective. There is not a great amount of humour in the story, but everybody works hard and at a rare pace. (November 12th. 1,025 ft.)

Wooling of Bessie Bumpkin.—There is not a great deal of fun to be obtained from this very strenuous and lengthy comic. There is plenty of knockabout "business," while the make-up of the artistes is more extravagant than ordinary. (November 16th. 1,005 ft.)

NESTOR.



Her Grave Mistake.—An interesting Western drama, in which a young ranch foreman is falsely accused of an attack on his sweetheart. He escapes from his pursuers and finally his innocence is proved. There is some excellent riding and, as a whole, the play is exciting and well acted. (November 9th. 947 ft.)

Her Last Chance.—Sophie, the would-be picture actress, is given a final opportunity to "make good." As usual, she fails and is discharged, returning to her old life in a laundry. (November 12th. 991 ft.)

An Indian Eclipse.—A somewhat uninteresting Indian story, in which a white man, condemned to death for an alleged murder of an Indian brave, secures his liberty through prophesying an eclipse of the sun. (November 16th. 1,005 ft.)

An Eye for an Eye.—A powerful Western drama, acted in a grimly realistic manner. A prospector shoots his partner and proceeds to file the claim in his own name. Questioned as to the whereabouts of his friend, the prospector states he died of fever. Later the truth is revealed, and the miner is taken out to the dreary waste of scrub and sand, there to meet the fate of the friend he had betrayed. (November 16th. 950 ft.)

Boy Scouts to the Rescue.—This film is interesting as showing the value of the training which the American boy scout receives. It is not particularly convincing, and the scouts certainly exhibit a remarkable degree of foresight and intelligence. (November 19th. 985 ft.)

All at Sea.—Quite an acceptable comedy of two lovers parted by cruel parents and the misunderstandings that have to be unravelled before the lovers receive the parental blessing. The film is briskly played, and, if slight, is quite amusing. (November 19th. 995 ft.)

POWERS.



Kate Waters, of the Secret Service.—Although one has to take a considerable amount for granted, this detective story is ingeniously constructed, the "clues" are not too obvious, while a slight love interest adds an agreeable touch. It is quite an interesting film. (November 9th. 1,976 ft.)

The Severed Hand.—A strong melodramatic production, dealing with the deeds of an Italian secret society. It is not a very convincing story, but it is well acted and includes many effective situations. (November 12th. 2,877 ft.)

The Tangle.—This mildly amusing farce introduces Miss Grace Cunard and Mr. Francis Ford in comedy rôles. (November 12th. 686 ft.)

REX.



Plain Mary.—The story deals with a girl's endeavours to win admiration, though handicapped by lack of good looks. It is not particularly interesting, and one can hardly be expected to enthuse over a rather impossible heroine. (November 12th. 974 ft.)

Behind the Veil.—This drama suffers somewhat from its ultra-sentimentality; one has grown accustomed to the child whose innocent love for her estranged parents is responsible for their mutual forgiveness. In this particular instance, the film proceeds along the usual lines, but it must be said the

acting is of a very high order. The Rex Company now includes many artistes of outstanding ability and, speaking generally, their productions are artistic and finished. "Behind the Veil" is not, perhaps, a particularly effective film, but it is interesting and well produced. (November 16th. 927 ft.)

Out of the Darkness.—We have here a very excellent example of the fine work of the Rex Company. There is very little in the story itself, but what there is has been made the most of by those talented players, Mr. Robert Leonard and Miss Ella Hall. The former is not very happily suited, but his performance in a double rôle is finished and decidedly effective. Miss Hall, in a juvenile part, is perfectly delightful; she looks remarkably pretty and her acting is quiet and artistic. The lighting effects in the later scenes are beautifully done, while the photography is superb. (November 19th. 990 ft.)

An Awkward Cinderella.—This film was reviewed in our last week's issue, on page 273. (November 19th. 1,012 ft.)

STERLING.

A Wild Ride.—A review of this comedy appeared in our issue of October 1st, p. 82. (November 9th. 984 ft.)

A Beach Romance.—Specially reviewed in THE BIOSCOPE, October 15th, on p. 273. (November 16th. 979 ft.)

At Three o'Clock.—Reviewed in our last week's issue, on p. 273. (November 19th. 973 ft.)

UNIVERSAL IKE.

Universal Ike, Jun., in a Cupid's Victory.—A boisterous, slap-dash comic. Ike's wedding-day arrives, but a series of misfortunes nearly prevents the marriage. (November 9th. 975 ft.)

Universal Ike and the New Cook.—The cook of the ranch is strongly disliked by the "boys," who try their best to get rid of her, only to find, in spite of their efforts, that cookie is more firmly installed than ever. There is very little real humour to be obtained from the film, although the players do their best and work very strenuously. (November 12th. 960 ft.)

A Triangle Marriage.—A slap-dash Western comic, introducing the inevitable chase and comedy finish. (November 16th. 935 ft.)

Value Received.—Offering something original in Western dramas, this is quite an acceptable film. The hero, visiting a "fit-up" show, saves the leading actress from a brutal assault. It is not until he has declared his love that he learns the lady is married. However, the villain is killed and all ends happily. Mr. Warren Kerrigan is excellent as the hero. (November 19th. 2,007 ft.)

VICTOR.

At Mexico's Mercy.—A somewhat conventional Western drama, in which Mr. Warren Kerrigan plays the lead in a robust and effective manner. (November 9th. 985 ft.)

THANHOUSER.

The Pendulum of Fate.—A really admirable film. The story, although based upon an improbable coincidence, is very pretty, very effective, and very fairly novel. It is splendidly acted by charming young women and manly young men, not to mention two remarkable twins whose extraordinary facial resemblance goes far towards rendering the above-mentioned coincidence convincing, and the whole thing is set against a picturesque background with constant change of scene. "The Pendulum of Fate" is just the sort of story to please the largest proportion of audiences. Sweet, simple, and full of charming sentiment, but saved from mawkishness by the quiet sincerity of its acting, it should enjoy a wide success. (November 5th. 2,022 ft.)



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4

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Here is evidence of the above facts, provided by the releases for Monday, November 30, 1914.

OUT OF THE VALLEY. 990 ft. app.

A Victor Western drama, with the popular screen-idol, J. Warren Kerrigan, in the rôle of an outlaw, who wins the Sheriff's regard by an act of valour, and is rewarded by freedom to return to his wife and babe.

THE HEDGE BETWEEN. 1,001 ft. app.

Ella Hall and Bob Leonard play the leading rôles in this charming Rex love-story of a school-girl who suddenly found herself a woman.

THE EMBEZZLER. 1,985 ft. app.

Murdock MacQuarrie and Pauline Bush, those splendid artistes, take the leading rôles in this virile Gold Seal drama of the battle between a pair of young lovers and a gang of crooks.

WILLIE'S DISGUISE. 502 ft. app.

A merry Crystal farce with Pearl White as chief fun-maker and a fresh youth as general marplot.

FOR OLD TIMES' SAKE. 880 ft. app.

A Nestor drama that tells a story of fine courage and loyalty on the part of a bandit, who discovers an old college chum in the person of a wounded miner.

A BOGUS BARON. 994 ft. app.

Lord Sterling is at his very best in this hilarious comedy of a park gardener, who impersonates a nobleman to assist the courtship of a friend.

DANGERS OF A GREAT CITY. 961 ft. app.

Another hilarious Universal Ike, Jun., comedy, with Pa, Ma, Louise and the Sheriff in a series of amusing adventures.

ON THE HIGH SEAS. 1,996 ft. app.

Dorothy Phillips and Alexander Gaden are seen at their best in this gripping Imp drama. All of the Empire is interested in the seas and Britain's historical mastery of them, and this is a play that is splendidly timely.

THAT'S FAIR ENOUGH. 995 ft. app.

Max Asher, Louise Fazenda and Bob Vernon are the fun-makers in this sprightly Joker comedy, in which Bob masquerades as a girl.

GREATER ASSURANCE OF EXCELLENT QUALITY, as a Programme as Extensive as the Trans-Atlantic is no stronger than its weakest offerings, and must, therefore, **rigidly maintain its quality!**

The nine releases of December 3, 1914, are equally strong:—

THE SYMPHONY OF SOULS. 989 ft. app.

Bob Leonard and Ella Hall have another charming Rex drama to delight the romantic mind. A young violinist finds his inspiration in the love of a blind girl, and wins fame and wealth when he composes a symphony dedicated to her.

VIVIAN'S FOUR BEAUX. 498 ft. app.

Vivian Prescott dislikes baldheaded men, and tears the toupees from the heads of her suitors. Finally she tangles her fingers in the locks of a youth whose hair is his own. A big laugh.

THE HONOUR OF THE HUMBLE. 2,003 ft. app.

Florence Lawrence in a Victor drama is always a big draw. Here is one in which she plays the rôle of a Normandy maid, who wins the honest love of a Count, but invites a tragedy thereby.

SOME CROOKS. 483 ft. app.

A crook robs a house. He is compelled to disgorge by another, who represents himself as the owner. Several thieves successively come on the scene, each in turn victimising the one preceding. Another Crystal rib-tickler.

IN ALL THINGS MODERATION. 2,025 ft. app.

Dorothy Phillips and Alexander Gaden again appear in a drama of intense heart interest under the Imp brand. A powerful sermon on those who pay more attention to the form than the spirit of religion.

WHAT HAPPENED TO SCHULTZ. 992 ft. app.

A wife gets her actor-brother to assist her in reforming her bibulous husband. There is a laugh in every foot of this Joker comedy.

38 CALIBRE FRIENDSHIP. 992 ft. app.

Another Nestor drama, breathing the spirit of the Far-West mining camps. A little incident which illustrates the fine sense of justice possessed by the rough men of the placer-mines.

A STRONG AFFAIR. 972 ft. app.

A practical joke played upon a bridegroom is the basis of this exceedingly grotesque Sterling comedy. It will make you forget your troubles.

UNIVERSAL IKE, JUN.'S LEGACY. 982 ft. app.

A pet goat, with a special penchant for eating hair, furnishes the bulk of the merriment of this merry laugh-persuader.

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Such a Business

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aid of a re-
sourceful son,
stimulated
flagging busi-
ness, and why
he decided that
honesty was the
best policy

**Rel. Mon., Nov. 23rd
App. length 652 ft.**

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of our
Weekly
Releases.**

A HASTY EXIT

The lady-killer
and the shock
he got at the
country hotel
and how he
shocked in his
turn

**Rel. Thur., Nov. 26th
App. length 987 ft.**

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MACK SENNETT as Her Adored One.
CHAS. CHAPLIN as The Eccentric Rival

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App. length ... 1,120 ft.

Mabel's Busy Day

MABEL NORMAND as The Refreshment Vendor
CHAS. CHAPLIN as The K'nut, and MACK SENNETT.

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MABEL NORMAND as The Wife.
CHAS. CHAPLIN as The Husband.
in a top-hole release in which a
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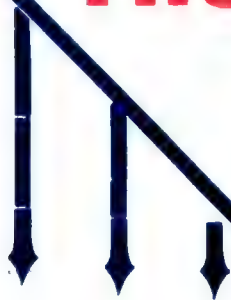
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The Cooked Goose.—A breezily humorous romance, covering a day in the life of two thoroughly delightful tramps, whose competition for the possession of a stolen goose makes quite good fun. The very American sub-titles are for the most part superfluous. (November 2nd. 1,008 ft.)



SCENE FROM "FROM WASH TO WASHINGTON."

PRINCESS.

The Decoy.—A sufficiently pretty little love story interwoven with the tale of some cardsharps' misdeeds. It is developed very rapidly and not made so much of as would have been possible with the addition of an extra reel to the film but it is quite a good play in miniature. (November 2nd. 1,018 ft.)

UNIVERSAL FILM CO., LTD.

FAVOURITE.

Billy's Babies.—Albeit on familiar lines, this comic should cause an impression, and bring some hearty laughter over the attempts of a moneylender to help an impecunious nephew to comply with a legacy. The scheme goes sadly astray, and uncle sees a host of babies, then reprimands the scamp and his fiancée. The old fellow acknowledges himself fooled, and helps forward a marriage. (November 9th. 714 ft.)

When Empire Calls.—Viewed as an aid to recruiting, this film ought to meet with a good measure of success. There are many excellent and witty ideas in the production, notably in the doings of the "All-British" firm of furniture dealers (from another land), and just a few items open to criticism. The latter applies to certain details of setting and "extras." The producers have, however, put together a creditable film, which should prove useful for patriotic programmes and is materially helped by a striking finale. (November 16th. 804 ft.)

CABLE.

'Twixt Time and Tide.—Drama of jealousy, with some good settings around an old fishing village and upon a rock-girt shore. The plot is of a somewhat simple nature and shows a scheme of revenge by a rival upon the new mate of the smack, the skipper's daughter being the heroine. Her lover is left bound within reach of the waves, but a forged message points out the villain, who meets his deserts, and helps to save the life of the hero. A praiseworthy effort by a new firm of producers. (November 16th. 804 ft.)

URBANORA.

URBAN-ECLIPSE.

Sammy at the Masked Ball.—In this clever little farce Sammy secures an elaborate fancy-dress costume by the ingenious use of what materials he finds at hand, and his success, as far as appearance goes, seems assured. He attracts too much attention, however, and has so many difficulties to overcome that the festivities are over before he puts in an appearance. An excellent short farce. (November 12th. 400 ft.)

The Resources of Canada: Salmon Fishing and Canning on the Fraser River.—Opening with a fine panoramic view of Steveston, this film shows the whole process of the salmon canning industry, from the moment the fleets set sail till the sealed tins are packed ready for the British market. A remarkable insight into a vast industry. (November 19th. 425 ft.)

Sammy's Automaton.—This very amusing farce was reviewed in THE BIOSCOPE of October 1st, on p. 83. (November 19th. 380 ft.)

A Sugar Plantation.—An interesting film, showing the history of the sugar cane, from the time it is cut until it enters the crushing and boiling mills. It is a picturesque industry, deriving great interest from the family life of the negroes. (November 12th. 330 ft.)

VITAGRAPH.



David Garrick.

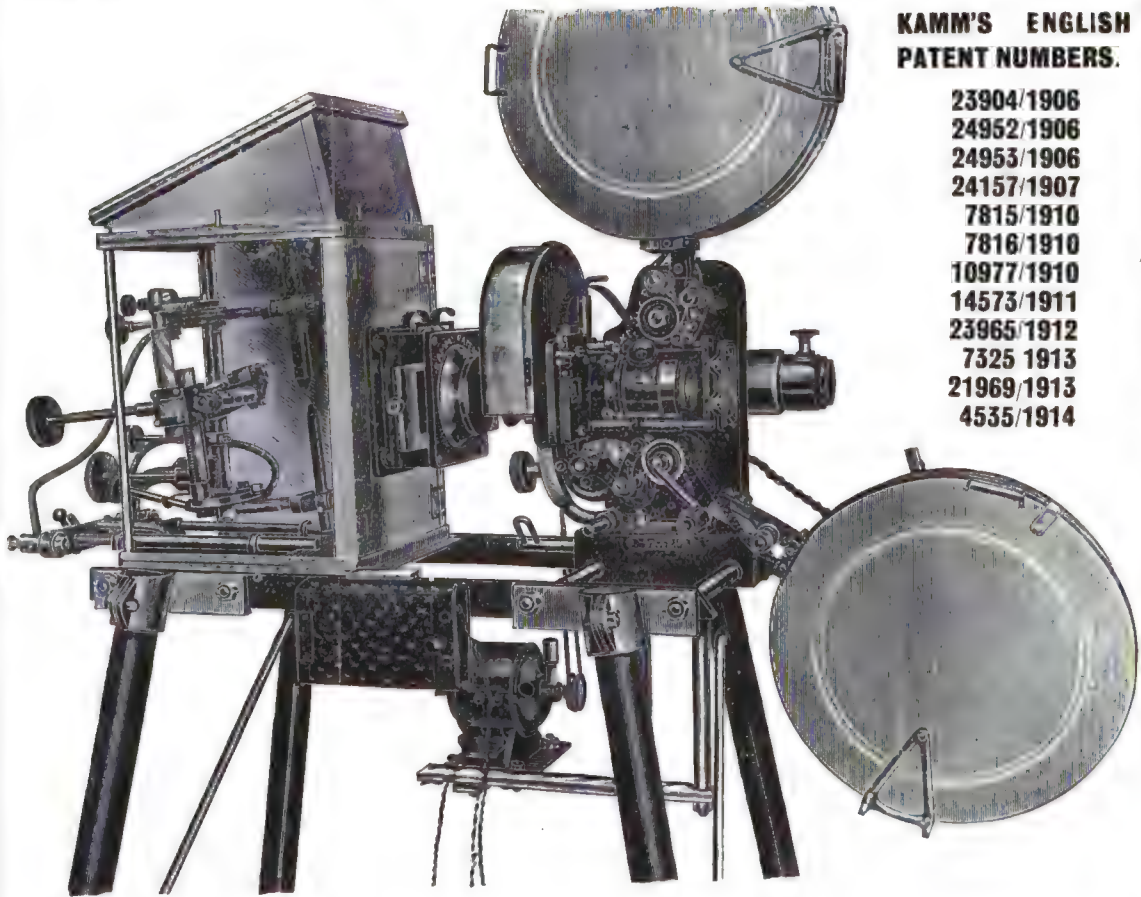
One of the best film versions that has yet been issued of this popular play. Mr. James Young gives a fine performance of Garrick, and looks more like the original than any we have seen, and the play, which is beautifully mounted, is represented by a very strong cast, Miss Clara Kimball Young being charming as Ada Nigot, and clever studies of comedy being given by Miss Flora Finch and Miss Kate Price, and Messrs. Kimball, Roccardi, Ashley, and others. (November 9th. 1,698 ft.)

Private Bunny.—Bunny, a farm hand, loves his employer's daughter, Flora, but she is attracted by the smart uniform of a tube conductor. Bunny enlists, and dreams of returning home covered with medals and glory. He does return home, in uniform, and has a great reception until a sergeant and his picquet turn up and arrest Bunny as a deserter. Mr. Bunny and Miss Finch are at their best, and Bunny's dream makes an imposing picture. (November 9th. 1,054 ft.)

The Moonstone of Fez.—A strong and original drama, reviewed in THE BIOSCOPE of October 1st, on p. 79. (November 12th. 2,002 ft.)

The Greater Motive.—An interesting story of the prize ring. "Bob the Battler" is light-weight champion, and while he is touring the country his sweetheart marries his old friend, Jimmy Kelly. Bob finds that his manager has arranged a match between him and Kelly, and he determines to punish him severely, but learning that Kelly's wife is ill and urgently in need of funds, he loses the fight that his opponent may claim the stakes. It is a good story, and there is a very good fight. Very well played by Miss Dorothy Kelly, Mr. James Morrison and Mr. George Cooper. (November 12th. 1,054 ft.)

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Shadows of the Past.—A fine drama with a wonderfully realistic motor smash, and a distinguished cast, reviewed in THE BIOSCOPE of October 8th, on pp. 174-5. (November 16th. 2,992 ft.)

Polishing Up.—Bunny and his wife quarrel over a matter of personal criticism, and each decides independently to go to a well-known seaside resort to polish up their manners. They indulge in harmless little flirtations, which have an amusing finish, making new friends, and becoming reconciled to each other. It is very brightly played by Miss Finch and Mr. Bunny, while two charming young guests are delightfully sketched by Miss Phyllis Grey and Miss Edith Hayes. (November 16th. 1,074 ft.)

Taken by Storm.—Betty is a wilful little maiden, who does not quite know her own mind. Jim, her lover, knows her thoroughly, and by his strength of will compels her to marry him. They quarrel at once, and Betty goes driving with another young man, who speedily shows the cloven hoof. Betty is glad to escape and beg the protection of her husband. Miss Clara Kimball Young makes a fascinating Betty. (November 19th. 1,061 ft.)

Through Life's Window.—This is the tragedy of a man who marries for love, to find later that his wife's affections are placed elsewhere. He sacrifices himself for her sake, disappearing in a manner which suggests that he has met with his death. His wife marries the man she loves, and it is only when her first husband, having realised her happiness, is at the point of death that his self-sacrifice is made known. Mr. Thomas R. Mills gives a forcible performance as the husband, and Mr. Maurice Costello plays with his accustomed ease and suavity of manner. (November 19th. 1,046 ft.)

The Wheat and the Tares.—The theme of this drama is somewhat conventional in type, the hero being convicted on false evidence of murder, and condemned to a long term of imprisonment. Edith La Vigne, the daughter of the murdered man, with whom Stillwell, the wronged man, is in love, befriends a wounded desperado, who confesses to the murder. Stillwell, on his release, wins back property of which his rival has taken possession, and then convicts him of perjury. The film is rendered interesting by its extremely picturesque setting, and the excellence of the acting, Miss Dorothy Kelly, Mr. George Cooper and Mr. James Morrison playing the principal parts. (November 19th. 2,076 ft.)

Warfare in the Skies.—A two-part military drama with an exciting encounter of aeroplanes, reviewed in THE BIOSCOPE of October 15th, on pp. 277-9. (November 23rd. 1,852 ft.)

The New Stenographer.—A revival of one of the most popular Vitagraph comedies. The new stenographer is a lady of great ability, but few personal attractions. Her pretty niece acts for a few days as her deputy, and causes a flutter in the office until the arrival of her husband. It is played by a star cast, including Miss Flora Finch, Miss Lilian Walker, and Messrs. Etienne Girardot, Hughie Mack, Wallie Van and Albert Roccardi. It is certainly a comedy to be seen. (November 23rd. 1,012 ft.)

The Horse Thief.—While a bunch of cowboys are settling a dispute amongst themselves, a stranger borrows one of their horses and gallops off. He is caught, and in the absence of the sheriff the boys proceed to lynch him. They are stopped by the sheriff's daughter, who learns from the culprit that he was hurrying for a doctor when his own horse gave out. His story

is true, and the cowboys fine themselves for their mistake by a collection for the horse-thief's newly-born son and heir. A breezy and exciting little play, in which Miss Margaret Gibson, that intrepid horse-woman, plays with her accustomed charm. (November 23rd. 1,020 ft.)

Mr. Bingles' Melodrama.—This wildly funny burlesque was reviewed in THE BIOSCOPE of 15th October, on p. 279. (November 26th. 2,142 ft.)

Prosecution.—This is a story of the struggle between love and duty, in which the sheriff of a western mining camp finds himself bound to prosecute the brother of the girl with whom he is in love. He is kidnapped, and left in the desert, but the girl and her brother rescue him. He decides to resign his post, but his sweetheart's influence decides her brother to face the charge. Good performances are given by Miss Margaret Gibson, Mr. Alfred D. Vosburgh and Mr. George Holt. (November 26th. 1,041 ft.)

Memories in Men's Souls.—The story of Graham's life is told by a member of his club. He began as a poor art student in Paris, and, falling heir to a legacy, he returns to America, meeting a girl on the boat, with whom he falls in love. Her guardian has other plans, and through his intrigues they are separated, each eventually marrying. Many years later the girl, who has been left a wealthy widow, meets Graham once more. A tender scene is interrupted by the entrance of his little son, and Eleanor realises that this meeting must be the last. It is a pretty little play, full of tender sentiment, and admirably played by Miss Norma Talmadge and Mr. Van Dyke Brooke, who both in youth and middle age secure entire sympathy. (November 26th. 1,010 ft.)

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Finnegan's Bomb.—Finnegan decides to destroy his rival by a deadly bomb, but his messenger, by mistake, leaves it at Finnegan's own house. It amuses the children vastly, and the film is calculated to amuse children of all ages. (November 5th. 1,020 ft.)

Caught in a Cabaret.—Mr. Charles Chaplin and Miss Mabel Normand are seen at their best in this two-reel farce. The cabaret waiter, during his evening out, rescues a lovely damsel, and, posing as a foreign potentate, make a great impression, until the lady and her friends happen to visit the cabaret at which he is employed. Mr. Chaplin has a humour all his own, in which here he has the opportunity of indulging to the utmost, the result being amusing in the extreme. (November 9th. 2,052 ft.)

Acres of Alfalfa.—This short film shows a pleasant pastoral war story, set in the midst of the grass plains of Alfalfa, where the whole process of cultivation, irrigation and reaping is shown in a most interesting manner. (November 12th. 572 ft.)

A Busy Day.—Mr. Charles Chaplin appears as a female impersonator, and, interfering with the ceremony of opening a new harbour, gives an amazing exhibition of acrobatic humour. (November 12th. 441 ft.)

A Water-Dog.—This clever film introduces the Keystone police, a remarkably clever and attractive little child actress, and two dogs, who achieve a rescue of the little girl from the sea, which should rouse any audience to enthusiasm. It is an excellent combination of farce and excitement, and beautifully photographed. (November 16th. 1,030 ft.)

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Fantomas 2 (Man in Black) ...	Gaumont	3920	17	0 0	By Unseen Hands	Cines	2200 8 5 0
Fantomas 3 (Finger Print) ...	Gaumont	4630	25	0 0	The Wreck	Vitaphone	2880 8 0 0
Fantomas 4 (Masked Ball) ...	Gaumont	3500	18	0 0	'Midst Raging Beasts	Selig	2660 8 0 0
What Happened to Mary (12 parts)	Edison	12000	20	0 0	When the Earth Trembled ...	Lubin	3032 8 0 0
Who Will Marry Mary (Series)	Edison	6000	12	10 0	Mystery of the Corner House	Nordisk	3000 11 10 0
Quo Vadis? ...	American	2500	17	0 0	Mystery of Kador Cliffs ...	Gaumont	2450 4 0 0
The Black Spot ...	London Film	2147	15	0 0	Beasts of the Jungle ...	Selig	2210 7 0 0
The Lure of Gold ...	Cines	2520	15	0 0	Battle of Bloody Ford ...	...	1928 7 15 0
Staircase of Death ...	Urban	2155	15	0 0	Cowboy Millionaire ...	...	1828 4 0 0
The Seneschal's Diamond ...	Gaumont	1600	10	0 0	Sheridan's Ride ...	Victor	2350 8 10 0
Officer Donovan ...	Vitaphone	2045	8	0 0	Heroine of the Plains ...	Bison	1800 6 0 0
Cast of the Die ...	Fessanay	2000	8	0 0	French Spy ...	Vita	2892 8 15 0
Count Zarka ...	Nordisk	3362	18	0 0	Little Daughter of the West	Bison	1765 8 0 0
Whimsical Threads of Destiny ...	Vitaphone	2046	13	0 0	Eye of an Idol ...	Clarendon	1285 8 0 0
The Water Rat ...	Selig	2603	13	0 0	Fruits of Vengeance ...	Vitaphone	1931 8 0 0
The Four Dare Devils ...	Nordisk	2320	8	10 0	Mine Owner ...	Elite	2500 0 10 0
Angel of Home ...	Gaumont	2250	7	10 0	After Fifty Years ...	Torino	1500 5 0 0
Leap to Death ...	Cosmo	2800	8	10 0	Post Telegrapher ...	Bison	2000 5 0 0
Heart of a Stone ...	Cosmo	2120	4	0 0	Two Engine Drivers ...	Cines	2100 10 0 0
Love's Sunset ...	Vitaphone	2054	12	0 0	The Tempest ...	...	1805 8 10 0
Trapped ...	Kalem	1998	12	10 0	Tigris ...	Cines	3600 8 0 0
The Wreckers (Nat Pinkerton) ...	...	2518	15	0 0	Vengeance of Durand ...	Vitaphone	2027 3 10 0
Street Singers ...	Vitaphone	2047	9	0 0	A Strong Man's Love ...	Clarendon	2095 5 0 0
Antique Brooch ...	Edison	2060	12	10 0	Daughter of the Redskins ...	Bison	1800 4 0 0
God of Orlah ...	Bison	2025	12	10 0	Great Circus Catastrophe ...	Nordisk	3000 12 0 0
The Devils ...	Milano	2170	12	10 0	Charlie Colms & the Knave of Spades	Pathé	2600 8 10 0
Golden Pathway ...	Vitaphone	2110	8	0 0	Escape of the White Glove Gang	Gaumont	2590 4 10 0
'Neath the Lion's Paw ...	Gaumont	3120	18	0 0	The Governess (new copies) ...	...	1800 10 0 0
Beauty Unadorned ...	Vitaphone	1945	12	10 0	Blazing the Trail ...	Bison	2100 8 0 0
Birds of Prey ...	Urban	1880	19	10 0	Death or Glory ...	Cines	2415 8 0 0
Iron Man ...	Urban	1885	12	10 0	Early Days in the West ...	Bison	1830 7 10 0
Grandmother's Lump ...	Ambrosio	2875	7	0 0	Enoch Arden ...	A.B.	2000 6 0 0
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Ther, Lord of the Jungle ...	Selig	2690	10	10 0	On a Lonely Island ...	Esko.	2000 6 0 0
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Dead Man's Child ...	Nordisk	2620	8	0 0	The Spell ...	Vitaphone	1500 3 10 0
Secret Treaty ...	Cines	2680	10	10 0	At the Foot of the Scaffold	2200 7 0 0
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	Des.	Feet.	Date.
Business versus Love.....	D	990	Oct. 19
The Trap.....	D	1082	— 22
The Widow.....	D	904	— 26
False Gods.....	D	1086	— 20
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The Butterfly.....	D	1000	— 5

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	Des.	Feet.	Date.
The Kaiser's Dream.....	Tr	300	Oct. 26
Black Monday.....	Com	560	Nov. 16
Fountains Abbey.....	S	300	— 19
Yorkshire Sheep Fair.....	Int	365	— 19

IMPERIAL.

Our Indian Empire.....	Int	495	Oct. 26
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Who Was to Blame.....	Com	640	Oct. 26
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	Des.	Feet.	Date.
A Hero's Sacrifice.....	D	2395	Oct. 19

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Tweddledum's Sleeping Sickness.....	Com	388	Oct. 20
The Glove.....	D	825	Nov. 2

BROWNE.

The Tramp and the Tenner.....	C.D	6'0	Oct. 26
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CLIMAX.

Poppies.....	D	1300	Oct. 22
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HARRY FURNESS FILMS.

War Cartoons.....	Top	276	Oct. 22
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	Des.	Feet.	Date.
Teesdale and Swaledale.....	S	510	Oct. 19
The Girl and the Gold Mine.....	C	640	— 22
Pincher's Unlucky Day.....	Com	387	— 26
People of the Rocks.....	D	1200	— 26
The Dancing Girl.....	Com	410	Nov. 2
Wensleydale.....	S	415	— 2
A Modern Highwayman.....	D	843	— 5

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The Kango Fire Brigade.....	Com	530	Nov. 15

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British Columbian Scenery.....	S	—	—
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On the Riviera.....	S	—	—
Everlasting Flowers.....	E	—	—
Victoria, British Columbia.....	S	—	—
Convict Life in Jamaica.....	Int	—	—
Around Mandeville and the Rio Cobre	S	—	—
Port Antonio and the Blue Hole.....	S	—	—
Sports in Jamaica.....	E	—	—
Natural Life in West Indies.....	Int	—	—
Along the Northern Coast of Jamaica	S	—	—
The Menace of the Fly.....	E	—	—

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	Des.	Feet.	Date.
For Love and the Crown.....	D	2674	Oct. 26
A Fishy Tail.....	Com	540	Nov. 5

B. and C.

	Des.	Feet.	Date.
Lost We Forget.....	D 1 reel	Oct. 22	
Heads or Tails!.....	Com	514	— 29
Bliggs at the Zoo.....	Com	651	Nov. 5

MARTIN.

	Des.	Feet.	Date.
War's Grim Reality.....	D 1 reel	Oct. 19	
I Should Say So.....	Com	703	— 22
The Mat that Mattered.....	Com	444	— 26
Love, Poetry and Paint.....	Com	661	Nov. 2

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	Des.	Feet.	Date.
The Stirrup Brother.....	D	2000	Oct. 22
Dead Men's Tales.....	D	2065	— 26
Apply to Janitor.....	Com	550	— 29
The Good in the Worst of Us.....	D	1001	Nov. 2
The Enchanting Voice.....	Com	454	— 5

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Indo-Chinese Types.....	E	288	Nov. 2

ECLAIR.

	Des.	Feet.	Date.
The Microbe Fiend.....	D	2870	Oct. 19
Gladys at the Barracks.....	Com	534	— 19
Willy and the Cabinet Minister.....	Com	400	— 22
Willy Boycotts German Goods.....	Com	543	— 26
The Lucky Halfpenny.....	Tr	800	Nov. 2
Bill Bailey, Dancing Master.....	Com	430	— 2

SCIENTIA.

	Des.	Feet.	Date.
The Caddis Fly.....	E	330	Oct. 19
The Wild Coot.....	E	375	— 22
The Toad.....	E	400	— 26
Microscopic Green Algae.....	E	302	— 29
Scientific Fishing.....	E	328	Nov. 5
Field Mice and Dormice.....	E	310	— 5

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The Adventure of the Stolen Slipper.....	D	995	Oct. 19
An Affair of Dress.....	D	1010	— 19
In Lieu of Damages.....	D	1100	— 22
Nearly a Widow.....	C	1010	— 22
Putting One Over.....	D	1040	— 26
A Deal in Statuary.....	Com	520	— 26
In the Shadow of Disgrace.....	D	2010	— 29
The Revengful Servant Girl.....	C	1075	— 29
The Chinese Fan.....	D	1015	Nov. 2
One Touch of Nature.....	C	984	— 2
The Mystery of the Amsterdam Diamonds	D	1078	— 5
South African Mines.....	Top	490	— 5
The Tango in Tuckerville.....	Com	725	— 5

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Broncho Billy and the Sheriff.....	D	904	Oct. 19
The Daring Young Person.....	D	984	— 19
Night Hawks	D	1984	— 22
Slippery Slim, Diplomat.....	C	964	— 22
A Boarding House Scramble.....	C	980	— 22
Slippery Slim's Inheritance.....	C	991	— 26
A Clash of Virtues.....	D	904	— 26
Money Talks.....	C	904	— 26
The Seventh Prelude.....	D	1078	— 29
The Fable of the Higher Education.....	C	1010	— 29
The Squatter's Girl.....	D	904	— 29
Broncho Billy and the Gambler.....	D	904	Nov. 2
Sweedie and the Lord.....	C	1054	— 2
In and Out.....	Com	1000	— 2
A Letter from Home.....	D	1984	— 5
Slippery Slim's Dilemma.....	C	1016	— 5
The Coming Champion Who Was Delayed	C	1012	— 5

GAUMONT.**Chrono House, Sherwood Street, W.**

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If England Were Invaded.....	D	2380	Oct. 19

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	Des.	Feet.	Date.
The Hills are Calling.....	D	1150	Oct. 19
The Maid and the Money.....	C	875	— 22
Watersmeet Valley, North Devon.....	S	450	— 22
His Country's Bidding.....	D	1750	— 26
Simpkins Gets the War Scare.....	C	525	— 29
The Unseen Witness.....	D	1750	Nov. 2
That Mysterious Fig.....	Com	450	— 5

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With the Grecian Army.....	Int	850	Oct. 19
Neutrals	Int	780	— 26
The Royal Gorge, Colorado.....	S	400	Nov. 5

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Who Seeks Revenge.....	D	2055	Oct. 19
All for Love.....	C	737	— 19
Within the Noose.....	D	1033	— 22
While Auntie Bounced.....	Com	419	— 22
The False Shadow.....	D	2039	— 26
A Matter of Record.....	C	1031	— 26
The Lure of the Car Wheels.....	D	2035	— 29
She Wanted to Know.....	Com	295	— 29
Three Men and a Woman.....	D	1994	Nov. 2
Love and Flames.....	Com	1016	— 2
She Gave Him a Rose.....	Com	380	— 2
Latin Blood.....	D	1005	— 5
Back to the Farm.....	Com	1007	— 5
The Rise of the Johnsons.....	Com	632	— 5

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In Wolf's Clothing.....	D	2089	— 29

BIOGRAPH.

	Des.	Feet.	Date.
The Gipsy Talisman.....	C.D	1030	Oct. 19
Baseball: Grand Old Game.....	Com	537	— 19
The Counterfeiter's Daughter.....	D	1030	— 22
The Chief's Love Affair.....	Com	520	— 22
The Terrible Lesson.....	D	1010	— 26
Love and Hash.....	Com	510	— 26
The Man from the Past.....	D	990	— 26
For the Cause.....	D	1042	Nov. 2
Love, Loot and Liquor.....	Com	454	— 2
The New Reporter.....	D	1030	— 5
Bluebeard the Second.....	Com	581	— 5

H. and B.

	Des.	Feet.	Date.
Locarno	S	348	Oct. 19
A Chamois Hunt.....	Sp	307	— 22
At the London Zoo.....	E	601	— 26
The Isle of Wight.....	S	481	— 20
Milan and Its Cathedral.....	S	402	Nov. 2

KALEM.

	Des.	Feet.	Date.
The Chief of Police.....	D	1065	Oct. 19
Grey Eagle's Revenge.....	D	1058	— 19
Near Death's Door.....	D	1036	— 22
A Substitute for Pants.....	Com	1020	— 22
Old Higginbotham's Daughter.....	D	1065	— 26
Defying the Chief.....	D	1062	— 26
Sherlock Bonehead.....	Com	1048	— 29
The Storm at Sea.....	D	1040	— 2
The Counterfeiter's Plot.....	D	1078	— 5
Kidnapped by Indians.....	D	1077	— 5

SPECIAL.

Magic Embroidery.....	Tr	314	Nov. 5
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NEW AGENCY FILM CO.,**81-3, Shaftesbury Avenue, W.**

Gerrard 6331.

Nuafilms, London.

AMBROSIO.

	Des.	Feet.	Date.
Tweedledum Lucky After All....	Com	675	Oct. 19

BURLINGHAM.

	Des.	Feet.	Date.
Lunch at the Zoo.....	Int	360	Oct. 22
Giant Snow Ploughs.....	Int	304	— 29
Winter in the Engadine.....	S	340	Nov. 12

NEW MAJESTIC CO.,**Majestic House, 5, Gerrard Street, W.**

Regent 4426.

Majesfilm, Westrand, London.

APOLLO.

	Des.	Feet.	Date.
Rafferty's Raffle.....	Com	893	Oct. 22
Fred Sees the Point.....	Com	946	— 29
Fred Turns Homeseeker.....	Com	700	Nov. 5

MAJESTIC.

	Des.	Feet.	Date.
The Swindlers.....	D	973	Oct. 19
The Old Derelict.....	D	1007	— 22
The Burden.....	D	984	— 20
The Wheels of Destiny.....	D	1042	Nov. 2

RELIANCE.

	Des.	Feet.	Date.
The Weaker Strain.....	D	2002	Oct. 19
How Izzy Stuck to His Post.....	Com	1003	— 22
Blue Peter's Escape.....	D	1000	— 26
Bobby's Plot.....	C	1000	Nov. 2

ROYAL.

	Des.	Feet.	Date.
Snookum's Birthday.....	Com	380	Oct. 19
Three of a Kind.....	Com	981	— 26
Fickle Mary Jane.....	Com	597	— 29
Mistakes Will Happen.....	Com	983	Nov. 5

NORDISK.**Nordlek Film Co., 25, Cecil Court, W.C.**

City 172.

Norfilcom, London.

	Des.	Feet.	Date.
The Spy	D	2630	Oct. 26

PATHE FRERES CINEMA, LTD.,**Head Office: 103-B, Wardour Street, London, W.**

Regent 2836 (two lines).

Phonofilm, Ox, London.

A.K.

	Des.	Feet.	Date.
Colonel Heeza Liar—Farmer.....	Com	640	Oct. 22
A Gambler's End.....	D	775	— 25
True Cat and Mouse Act.....	Com	725	— 25
The Secret Hoard.....	D	925	Nov. 5
Tic-Tac	C	975	— 5

COMICA.

Ups and Downs.....	Com	700	Nov. 5
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ECLECTIC.

Nick Winter and the Missing Gems	D	3710	Oct. 22
To Help Her Daddy.....	C	775	Nov. 1

IMPERIUM.

Evolutions by Bros. Swalles.....	V	450	Nov. 5
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MICHIGAN.

Along the Deschutes River.....	S	550	Oct. 18
Water Power in U.S.A.....	Int	250	— 25
For the Sake of the Past.....	D	875	— 29

NIZZA.

A Four-footed Waif.....	C	450	Oct. 18
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ORIENTAL.

Fishing on Coast of Annam.....	E	400	Nov. 1
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PATHEPLAY.

The Dumb Witness.....	D	2115	Oct. 22
Get Out and Get Under.....	C	1025	— 29

PATHE.

	Des.	Feet.	Date.
Tears of Repentance.....	D	2775	Oct. 18
Wiffles' Mascot Umbrella.....	Com	2935	— 18
The Bonesetter's Daughter.....	D	845	— 22
The False Max Linder.....	Com	975	— 22
Max's Revenge.....	C	385	— 25
Sons of the Sea.....	Int	345	— 29
Judged	D	1010	Nov. 1
A Crime for Love.....	D	3595	— 5

S.C.A.G.L.

The Black Curtain.....	D	850	Oct. 18
Deeds of Darkness.....	D	3850	Nov. 1

SCIENCE AND NATURE.

How We Get Our Silk: Part 2.....	E	675	Oct. 22
How We Get Our Silk: Part 3.....	E	675	— 29
How We Get Our Silk: Part 4.....	E	500	Nov. 5

THALIE.

Married a Year.....	Com	675	Nov. 1
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PHOENIX FILM AGENCY,

City 6312.

Pholicinem, Westrand, London.

FOLLY.

	Des.	Feet.	Date.
Pimple Enlists.....	Com	850	Oct. 19
Lieut. Pimple and the Stolen Invention			
	Com	612	— 26
Pimples' Great Fire.....	Com	825	Nov. 2

PHOENIX.

The Terrible Two.....	Com	675	Nov. 5
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R. PRIEUR & CO., LTD.,**40, Gerrard Street, W.**

Gerrard 9115.

Enerphone, London.

ALPHA.

	Des.	Feet.	Date.
A Desperate Chance.....	D	954	Oct. 22
On the Danube.....	S	315	Nov. 5

ACME.

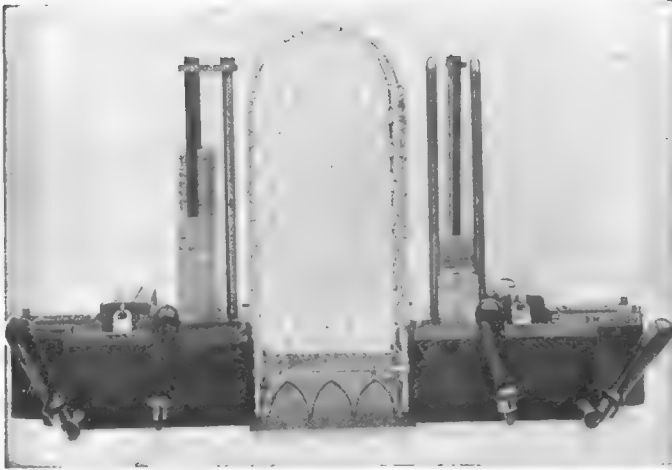
The Doctor's Monkey.....	Com	472	Oct. 19
The Love Chase.....	Com	412	— 26
A Four-footed Sherlock Holmes	Com	460	Nov. 5

HOLLONDIA.

An Artist's Model.....	D	2500	Nov. 2
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PRIEUR.

In the Abruzzi Mountains.....	S	245	Oct. 19
Brest—A French Naval Port.....	S	385	— 26
Manufacturing Paper.....	E	420	— 29



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receiving 75%, the latter 25%.**

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SOLAX.

	Des.	Feet.	Date.
A Terrible Night.....	Com	984	Oct. 22
The Heavenly Widow.....	C	1000	— 29

UNITED.

	Des.	Feet.	Date.
Love's Labour Lost.....	D	998	Oct. 19
Under Two Regimes.....	D	750	— 26
The Sea.....	Nov	418	— 29
Black Bill, the Outlaw.....	D	800	Nov. 5

SELIG POLYSCOPE CO.,

12, Gerrard Street, W.

Gerrard 5156.

Polyscope, Westrand, London.

	Des.	Feet.	Date.
The Garden of Brides.....	D	2070	Oct. 19
Doc Yak's Temperance Lecture	Com	253	— 19
Algie's Sister.....	C	1020	— 19
The Sealed Package.....	D	1075	— 22
The Captain's Chair.....	Com	974	— 22
The Doctor's Mistake.....	D	1026	— 22
Footprints.....	D	1070	— 26
When the Cook Fell Ill.....	C	1000	— 26
Love versus Pride.....	D	1223	— 26
The Mother Heart.....	D	1710	— 29
Doc Yak's Zoo.....	Com	408	— 29
Dawn.....	D	1089	— 29
A Cruel Crown.....	D	2108	Nov. 2
The Skull and the Crown.....	C	1016	— 2
Willie.....	C	2100	— 5
Hearts of Men.....	D	976	— 5

G. SERRA.

22, Denman Street, W.

Regent 4132.

Rossicines, London.

CINES.

	Des.	Feet.	Date.
The Lost Pocketbook.....	D	1780	Nov. 2
Savona, Riviera.....	S	330	— 2
The Magic Spray.....	Tr	510	— 2
Bidoni's Trick.....	Com	470	— 5

THANHOUSER FILMS, LTD.,

(Head European Office)

100, Charing Cross Road, W.C.

Regent 3452.

Impafil, Ox., London.

	Des.	Feet.	Date.
The Girl Across the Hall.....	D	1012	Oct. 19
From the Shadows.....	D	2012	— 22
The Outlaw's Nemesis.....	D	996	— 26
Deborah.....	D	2004	— 29
The Cooked Goose.....	C	1008	Nov. 2
The Pendulum of Fate.....	D	2022	— 5

PRINCESS.

	Des.	Feet.	Date.
Professor Snaith.....	C.D	990	Oct. 19
The Little Señorita.....	D	1004	— 26
The Decoy.....	D	1018	Nov. 2

TRANS-ATLANTIC FILM CO., LTD.

Universal House, 37-9, Oxford Street, W.

Regent 4332-3.

Transfilco, Ox, London.

BISON.

	Des.	Feet.	Date.
The Old Cobbler.....	D	1962	Oct. 22
Prowlers of the Wild.....	D	1080	— 26
Tribal War in the South Seas.....	D	1871	Nov. 5

CRYSTAL.

	Des.	Feet.	Date.
Shadowed.....	Com	584	Oct. 19
Charlie's Waterloo.....	Com	915	— 22
The Foolish Lovers.....	Com	528	— 26
In Wrong.....	Com	994	— 29
The Girl In Pants.....	Com	615	Nov. 2
The New Hat.....	Com	415	— 5

GOLD SEAL.

Lucille Love: Part 15.....	D	2000	Oct. 19
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IMP.

	Des.	Feet.	Date.
Enmeshed by Fate.....	D	1981	Oct. 19
The Fatal Step.....	D	1031	— 22
Papa's Darling.....	C	1012	— 26
An Old Rag Doll.....	D	1013	— 29
The Baited Trap.....	D	1668	— 29
War Cartoons, Mayer.....	Top	500	Nov. 2
When the World was Silent.....	D	2889	— 2
The One Best Bet.....	C	1000	— 5

JOKER.

	Des.	Feet.	Date.
Love and Electricity.....	Com	994	Oct. 19
A Quiet Day at Murphy's.....	Com	993	— 22
Capt. Kidd's Priceless Treasure	Com	964	— 26
The Fatal Letter.....	Com	1013	— 29
Willy Walrus: Detective.....	Com	918	Nov. 2
Love, Roses and Trousers.....	Com	987	— 5

NESTOR.

	Des.	Feet.	Date.
Those College Days.....	C	1002	Oct. 19
Across the Mexican Line.....	D	1000	— 22
In a Burning House.....	C	987	— 26
Maggie's Honest Lover.....	C	1004	— 29
By the Sun's Rays.....	D	1005	Nov. 2
The Den of Thieves.....	D	978	— 5
When Eddie Went to the Front.....	C	1001	— 5

POWERS.

The Brand of Cain.....	D	990	Oct. 19
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REX.

	Des.	Feet.	Date.
The Woman in Black.....	D	999	Oct. 19
A Law Unto Himself.....	D	1042	— 22
The Boob Detective.....	C	1006	— 26
Lost by a Hair.....	C	958	— 29
The Foreman's Defeat.....	D	1006	— 29
At the Foot of the Stairs.....	D	1001	Nov. 2
Circle 17.....	D	1997	— 5

STERLING.

	Des.	Feet.	Date.
The Flirt.....	Com	981	Oct. 22
A Dramatic Mistake.....	C	993	— 26
It's a Boy.....	C	956	— 29
Billy's Vacation.....	C	985	Nov. 5

UNIVERSAL IKE.

Ike, Jun., "Bearly" Won Her.....	Com	864	Oct. 19
A Case on the Doctor.....	Com	954	— 26
Ike in His City Elopement.....	Com	996	Nov. 2

VICTOR.

The Sandhill Lovers.....	D	937	Oct. 19
A Twentieth Century Pirate.....	C.D	1026	— 22
The Silent Witness.....	D	1914	— 29
The Madman's Ward.....	D	1997	Nov. 2
Irene's Busy Week.....	C	994	— 5

TURNER FILMS, LTD.

2, Denman Street, Piccadilly Circus, W.

Gerrard 2451.

Heptoic, London.

	Des.	Feet.	Date.
The Harper Mystery.....	D	3100	Exclus.

UNIVERSAL FILM CO., LTD.,

40, Gerrard Street, London, W.

Gerrard 9277.

Ufilmico, London.

FAVOURITE.

	Des.	Feet.	Date.
Domestic Economy.....	C	687	Oct. 22

HERON.

In the Land of the Kangaroo.....	D	2193	Oct. 19
On an Australian Trawler.....	Int	387	— 22

MOTOGRAPH.

British Bull-Dogs at Gun Drill....	Top	412	Oct. 22
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Central 3118.

Bioscope, London.

URBAN-ECLIPSE.

	Des.	Feet.	Date.
Sammy, the Printer.....	Com	415	Oct. 22
The Resources of Canada: Part I.....	Top	350	— 22
Peter, the Glazier.....	Com	480	— 29
Heroic Belgium.....	Int	555	— 29
Maud and the Bachelors.....	C	975	Nov. 5
The Resources of Canada: Part 2 Top		355	— 5

VITAGRAPH

31-3, Charing Cross Road, W.C.

Regent 3422.

Vitgraf, London.

	Des.	Feet.	Date.
The Passing of Diana.....	D	2037	Oct. 19
The Old Maid's Baby.....	C	1014	— 19
Happy-Go-Lucky.....	C.D	1033	— 19
The Last Will.....	D	2014	— 22
Maria's Sacrifice.....	D	1054	— 22
The "Bear" Facts.....	C	1058	— 22

Des. Feet. Date.

A Wayward Daughter.....	D	2063	— 26.
The Circus and the Boy.....	C	1064	— 26
The Last Cartridge.....	D	600	— 26
Father's Flirtation.....	C	2011	— 29
Reformation of the Gang.....	D	1047	— 29
The Two Step-children.....	D	1040	— 29
The Violin of M'sieu.....	D	1850	Nov. 2
His Kid Sister.....	C	1011	— 2
A Train of Incidents.....	C	1020	— 2
John Rance, Gentleman.....	D	1060	— 5
Officer Kate.....	C	1051	— 5
Beautiful California.....	S	560	— 5
The Red Cross Martyr.....	D	1040	— 5

WARNER'S.

99, Charing Cross Road, W.C.

Regent 1984-1986.

Veldtara, Ox, London.

	Des.	Feet.	Date.
Children of the West.....	D	2160	Nov. 12

WESTERN IMPORT CO., LTD.,

Wesfilm House, 4, Gerrard Street, W.

Gerrard 8080.

Westfilm, London.

KEYSTONE.

	Des.	Feet.	Date.
Baffles, Gentleman Burglar.....	C	2040	Oct. 19
The Passing of Izzy.....	C	1009	— 22
In the Clutches of a Gang.....	C	1976	— 26
When Villains Meet.....	C	1040	— 29
How Villains are Made.....	C	1400	Nov. 2
Finnegan's Bomb.....	Com	1020	— 5

KOMIC.

Bill's Job.....	Com	1003	Oct. 22
Wrong All Round.....	Com	1115	— 26
The White Slave Catchers.....	Com	999	— 29
Bill Squares It With His Boss....	Com	992	Nov. 5

YORKSHIRE SALES AGENCY.

30, Gerrard Street, W.

Regent 5757.

BAMFORTH.

	Des.	Feet.	Date.
Winky Goes Spy Catching.....	Com	545	Oct. 19
Winky's Mother-in-Law.....	Com	480	— 22
Winky Wins.....	Com	660	— 26
Winky Wins Chicken Raising.....	Com	512	— 29

TRAWLINGS FROM GRIMSBY.

(BY OUR OWN CORRESPONDENT.)

There seems to have been an epidemic of good pictures in the Grimsby district of late, and according to the announcements this happy state of things is to be sustained. This is very satisfactory, for it indicates that proprietors have found Trade better than they expected it to be so long after the commencement of the war. Plenty of soldiers are, of course, still billeted round here, and there is invariably a fair sprinkling of khaki in the audiences.

Messrs. Higgins and Littlewood (Strand and Lyric) deserve to be congratulated on showing so fine a picture last week as "The Defence of Alost." This is a real war picture, and gives an adequate idea of the hardship and misery which the poor Belgians have had to suffer, and are suffering. The operator who took the film very narrowly, escaped death, for he had only just left the house in which he took the film when the building was blown to atoms. Other good items in the programme here last week included "Cast Adrift on a South Sea Island," "Tessibel of the Storm Country," featuring the famous actress, Mary Pickford, and the latest war topical.

In spite of the fact that Cleethorpes is practically devoid of visitors now, audiences remain good at the Empire, where patrons' interests are studied unceasingly. "The Open Door" and "The Battle of the Sexes" were enticing items here last week. The announcement here that the rumoured death of Max Linder was untrue was enthusiastically cheered. The screening of the latest war news received by telephone from Hull is also popular. It may be mentioned that the matinee performance held recently at the Empire, on behalf of the Red Cross Society, produced over £15—a satisfactory result. Mr. Brockway tells me, by the way, that he has booked "Dolly of the Dailies" for the first three nights each week (in parts), commencing on October 10th, with "The Perfect Truth." There are twelve parts, and it will be early in January ere the last instalment is put on. This type of picture is "a new thing" for Cleethorpes, and it remains to be seen whether Mr. Brockway's enterprise will be fully appreciated. The film comes with a good name, and ought to prove to the tastes of the Cleethorpes public.

A large company attended the matinee at the Coliseum, on Thursday afternoon (October 15th), when Mr. Buckle kindly allowed the proceeds to go to the local emergency fund. The pictures were very good, those bearing on the war being especially appreciated. There was also singing by Mrs. Leigh, wife of the pier manager and stationmaster. Miss Bulpit also recited, and Mr. Collinson played the piano. Mr. Buckle made some interesting remarks. He used to live at Plymouth, he said, and saw the soldiers leave there for South Africa to fight the Boers, and also their return. He paid a tribute to the work of the Emergency Corps, and appealed for boots and other little articles for the soldiers.

Councillor Curry had the same star picture all last week at his Tivoli house, and the venture proved worth while. "The Sea Wolf" is one of the most costly productions which has ever visited Grimsby—so costly was it that it could only be secured for a full week.

At the Paragon, "The Spirit and the Clay," "Aerial Invasion," and "The Flying Colours" were the features last week.

"TRANS-ATLANTIC" TOPICS.

Those popular issues from the showrooms of the Trans-Atlantic Company, the Henry Mayer Topical War Cartoons, are cleverly portraying the lighter phases of the European crisis. Mr. Mayer has received approbation from scores of admirers, but the criticism he most values came from the late Mikado of Japan, who presented Mr. Mayer with a superb pair of vases, in recognition of his good work.—A cartoonist who has each week to produce topical drawings for the screen has to be more than an artist—a diplomat, a close observer of the march of events, and must have his finger constantly on the pulse of the public.

One reason why the Trans-Atlantic Film Company, Limited, are in a position to produce convincing animal feature films is that they have at their disposal a fully stocked Zoo, ranging from rabbits to rhinoceroses, the animals being well looked after by experienced keepers. Mrs. James Barnes tends the lions at Universal City, whilst her husband has charge of all the other species at the animal farm. Mrs. Barnes recently had great hopes of being able to obtain a baby lion as a pet. She did manage to keep one of the cubs until it was three months old, then it began to evince the ferocious nature which lies latent in the species, and the animal, once fondled by hand, required three men to handle it. Lions make fine realistic film actors however, and their work in the Bison drama, "Prowlers of the Wild," fairly makes one's hair stand on end.

With the present rumours of invasion by air, any phase of aircraft in war has an interest for the public. If only the prophecy of a Trans-Atlantic scenario writer should come true, however, every Briton will sleep safely in his bed. This writer advances the theory that a machine will be invented which will locate an aeroplane before it is in the range of human vision, and by means of wireless waves, explode the petrol in the tanks of a soaring aeroplane or airship. This scheme forms the plot of the Rex drama, "For the Secret Service," controlled by the Trans-Atlantic Film Company, Limited. It all looks very convincing, especially when the inventor blows up a motor car speeding after his *fiancée*, ten miles away. The swiftly moving vehicle is silhouetted on a small screen, there is a moment's tension, and then the car disappears in a cloud of smoke.

Diminutive child actors portray the rôles in the new Sterling comedy, "A Rural Love Affair." Little Billy Jacobs, the six-year-old actor, makes love with unbounded confidence to Olive Johnson, the smallest heroine on the screen. "Billy" was trained to act by Ford Sterling, who specialises in preparing child actors for film plays, and is quite an athlete. In this play Billy has to climb down some precipitous rocks, but the chubby little fellow undertook this risky task as though he thoroughly enjoyed it.

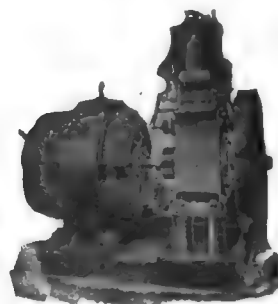
A story is told of how a well-knit young man recently applied for the purpose of enlisting in the army. The army doctor inquired whether he had any experience in physical exercises. "Oh, yes, I'm a cinema actor," replied the applicant. The doctor immediately sent him on to the drill hall, with the remark, "Well, you're fit enough for the army."

Certainly few young fellows have to put in such varied exercise as the modern hero in a cinema play. Jack Kerrigan, the famous Victor star, can swim, ride, shoot, do the hundred yards in close on record time, and jump a hurdle with the best. In the Victor drama, "There is a Destiny," one sees Kerrigan fight his way through the breakers of a rough sea, and swim out until he is almost lost to view. The waves are smashing on to the beach, and through this rough sea Kerrigan is seen to force his way with the buoyant stroke of an accomplished swimmer.



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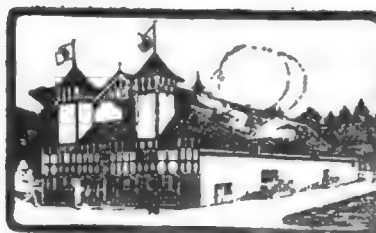


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Scottish News and Notes.

(BY OUR OWN CORRESPONDENT.)

The Cinema, Coatbridge, celebrated its first anniversary last week, and had a host of special attractions. The success of this house during its twelve months' run has been in a large measure due to the energy of Mr. George Dickinson, the general manager. We wish him many happy returns.

The business being done at the many suburban halls around Glasgow is still satisfactory. Space did not permit details last week, but this week's notes deal with halls mainly in the districts around Glasgow.

The progressive policy at the De Luxe continues, and the Tuesday matinées and Friday evening specials are events of the week. The excellence of programme provided is a sufficient draw at all times, but the "surprises" on Tuesday and Friday always mean bumper houses. Recently, two war pictures, in addition to "Pathé Gazette" and "Topical Budget," were shown. Other items included "Dolly of the Dailies," "Love and Lunch," "Kiss me Good-night" (a fine Lubin comedy), and "The Power to Forgive."

The Majestic, Govanhill, holds the people in an unflinching manner. Mr. Robinson has rapidly acquired the knowledge of what suits his patrons, and gives them plenty of it. A recent visit found the house well packed; in fact, it is seldom the audience is "thin." Last week's stars were "Monsieur Lecoq," "When the Cartridges Failed," "The Duke's Talisman," and two war topicals.

While the halls in Glasgow proper—that is, those in the centre of the city—are doing excellent business at the present time, those situated in the outlying district are not quite so fortunate, though, let me state at once, the condition of things is not so bad that the exhibitors are down-hearted. They expect it in this time of crisis, and are doing what they can uncomplainingly and without grumbling, and it is really wonderful in some of the industrial centres where employment has been affected by the war how much business is being done.

One evening this week I visited four or five halls in the East end, and although the

audiences were not what would be called good, still they were far from being in the class the exhibitor labels as "bad." In every case the exhibitor was doing his best, by improving his programme, to keep his clients together, and was succeeding better even than the most sanguine of them expected.

At the Parkhead Louvre I found Mr. Jack Ramsay had abandoned the policy of pictures only, and had reintroduced variety turns. The audience here will have the varieties, and two turns appear at every performance. Notwithstanding this, time is found for six pictures, and the selection is eminently suited for the hall. The programme is well balanced, consisting of scenic, comic, drama, and topical, and is well projected.

Tucked away in a side street where no one but a resident in the district would know there was a picture hall, I found what proved to be as nice a little concern as one could well wish for. This was the Parkhead Masonic Hall, where Mr. David Gillespie caters for good crowds on five nights of the week. The Masonic, as its name implies, is the home of local members of the craft, and is a nicely planned hall, seating about 450. Mr. Gillespie provides an excellent programme, and items starred last week included "In the Hands of the Sweaters," "The Inheritance of Remi Dubrais," and others, while next week will be screened "Cleopatra," and the week following "London by Night." Mr. Gillespie's operator gets perfect projection, and the whole entertainment is really first-class.

The next hall on the eastward route, and, I think, Glasgow's farthest east, is the Shettleston Premier. On the night of my visit Mr. Albyn was dividing the duties of manager and pianist. As the latter, like the former, comes natural to Mr. Albyn, I had no difficulty in interviewing him the while he played a soulful (?) accompaniment to a Hepworth comedy. A fairly full house, a good programme, and some rare future bookings had put Mr. Albyn in a cheerful mood, and he faces the future quite optimistically, and is determined that everything he and his staff can do to keep business as usual will be done. The Premier is looking quite smart since it was redecorated.

Near the last-named hall is the Shettleston Palace, on the South Circuit, and here again I found a good, if not a packed, audience. Mr. Daily, the resident manager for Mr. Scott, informed me that business was not at all bad, and the good programmes provided were keeping the people together. Last week's stars were "The Black Cross Gang," "Trinkets of Tragedy," in dramas, and "The Star Boarder" and "The Chicken Chaser" in comedy. Gaumont's "Weekly Graphic" supplies the topical interest, and the whole are projected in a pleasing manner.

A chat with Mr. James Milne, of the Govan Cinema, who owns halls in various districts of Glasgow and in Edinburgh, found that gentleman well pleased with present results. In all his halls the attendances are better than one would expect, and the critical time has not yet come. Of course, a good deal of first runs and expensive topicals are being screened for Mr. Milne's patrons, and his enterprise is responsible for the happy condition in which he finds his business now. But Mr. Milne's policy is the only policy to adopt in these days of stress.

As a caterer for the masses, Mr. A. E. Pickard has secured for himself success, and this at halls in the east, west, and south of the city, and in the headquarters hall, the Panopticon, as well. The name Pickard is known in every district, and if the district where it is not exists, it has yet to be discovered. At the Ibrox hall, where one show a night rules, the programme last week contained such items as "A Nation's Peril," "Voice of Silence," "An Officer and a Gentleman," and "With the French Troops." At Clydebank (twice nightly) the following were screened: "Their Lives by a Thread," "A Girl and Her Trust," "Indian Troops Arriving at Marseilles." The Townhead Casino featured "Life," "The Lion," "The Secret Code," and "The Broken Bottle." The above are all district halls, and at each of them the attendances are good. The new hall—the biggest and best—at Seamore Street is now nearly complete, and when opened it will give Mr. Pickard an establishment in all four districts—east (Casino), south (Ibrox), west (Clydebank), and north (Seamore Picture House).

One of Greater Glasgow's most popular halls is undoubtedly the Partick Picture House, where Mr. George Taylor can always be depended on for a first-rate programme. In course of conversation the other day, Mr. Taylor informed me that business since the crisis has been good, but fluctuating. The extra good make-up for the quieter nights, and the average makes for good

all round. At the recent benefit for the War Relief Fund, Mr. Taylor devoted the proceeds of two houses, and had the satisfaction of enriching the fund by the handsome sum of £50 16s.

Among suburban halls which have gained enviable reputations among picture-lovers are those controlled by Messrs. Green's Film Service. The halls are situated in the Possilpark, Bridgeton, Gorbals, Govan, Whitevale, and Rutherglen districts, and each of them more than hold their own with the strong opposition. The large circuit of halls and the firm's buying capacity supplies first-runs to almost every hall, and the public of the districts recognise this, and attend with fine regularity. The new hall for this firm at Tollcross, another rapidly-growing suburb, is nearing completion, and will form a valuable acquisition to the circuit.

While writing of Messrs. Green's halls, I may say I saw Mr. Macbride in the Royal Infirmary, Glasgow, the other day, and he was joyfully looking forward to leaving that institution the following day. He has made a splendid recovery, and is eager to get into harness once more. Mr. Macbride left the hospital earlier than he would otherwise have done, in order to make room for wounded soldiers, of whom there are many hundreds in Glasgow, both British and Belgian.

I have just been informed that Mr. George Moffatt, who was for a time in charge at St. Enoch's, Glasgow, and who volunteered as motor cyclist dispatch rider when war broke out, has just been sent home wounded, and now lies in Netley Hospital.

Managerial work, as distinguished from film travelling, appears to agree well with Mr. Reid, formerly of Messrs. Pathé's Glasgow branch, and now in charge of the Picture House, Rutherglen, in place of Mr. Sharp. Mr. Reid has rapidly grasped the essentials of his business, and well maintains the popularity of his house. His selections are excellent, and his previous experience in films is standing him in good stead.

A small, but excellently managed, hall is the Standard, Partick, and I have never yet visited Mr. Graham's hall and found a scanty audience. The programmes most appreciated here are sensational drama of the "Protea" type, strong melodrama, and screaming comics. Mr. Graham sees that his audience's wishes are gratified, and has made a success of a hall which had hitherto been a failure.

GLASGOW MANAGER'S LATEST.

In these days of smart advertising ideas it is a difficult matter to strike something really novel, but there occasionally appears among the mass of efforts one which overshadows all others. In this respect the latest "surprise" of Mr. Thomas Butt, of the Theatre de Luxe, Glasgow, is easily the best advertising idea yet attempted in connection with a cinema in Scotland. It consists in the issuing to his patrons of a neatly printed, profusely illustrated eight-page journal, aptly named *The Theatre de Luxe Gazette*. The heading, or frontispiece of the *Gazette*, is a half-tone photo of the entrance hall, with the words "Theatre de Luxe" over the door, and the word "Gazette" appearing in the illuminated frame which usually proclaims the title



of the star film. The contents consist of short biographical sketches of the world's famous film artistes, a list of future bookings, and short stories of the films printed over the dates on which they will be shown. In addition, there is a chatty column of "De Luxe Gossip," which deals with things in general, and with happenings at the De Luxe in particular. Use of the columns is also made to announce articles found in the theatre, and also answers to correspondents. The idea of the production is to bring patrons in closer touch with the theatre, and the personal touch in Mr. Butt's editorial will appeal to all who secure a copy. The *Gazette* is to be issued monthly, and if succeeding numbers keep up to the standard of the first, the charming little monthly ought to have a long run. We wish it every success, and hope that Mr. Butt, whose photo we print above, will find his journalistic enterprise as successful as have been his efforts to popularise the De Luxe.

"ENSIGN CARTOONS."

Under this title Messrs. Davison's Film Sales Agency are handling a new brand of topical pen sketches by the well-known Anglo-Indian artist, Frank Leah. A number of these cartoons have already been exhibited at the leading variety theatres in Calcutta and elsewhere in India, where they have been very well received.



The series is likely to meet with considerable success in England also, as the artist deals in an original way, not only with the topical subjects of world-wide interest just now, but also with the humorous side of native Indian life.

The first issue of the Ensign Cartoons will be released on Thursday, November 5th, the length being 318 ft.

DONCASTRIAN ITEMS.

The sumptuous new Picture House in High Street is doing remarkably well, and the manager has been highly complimented upon the up-to-date manner in which business is carried on. Mr. Clarence H. Hurst is a man of vast experience in picture palace affairs, having gone through the different stages of operator, stage-manager, assistant manager, district manager and general manager. Mr. Hurst has a firm belief in the ever-growing popularity of the cinema, and thinks it will be used more and more for great spectacular productions. A popular feature of the new building is the tearooms and lounges, with sumptuous carpets and softly shaded lights. "Her Majesty, the Little Queen," "Bootles' Baby" and "Anne Boleyn" are Mr. Hurst's latest bookings.—The respective managers in Doncaster continue to help forward the various distress funds, and substantial sums have been realised.—There were record audiences at the Central Hall, last week, "An Hour Before Dawn," "The Great European War," and the "Kathleen" series being the main attractions.—Mr. A. Dearden is giving his patrons fine programmes at the Electric Theatre, in which "Pathe's Gazette" is always a popular item.—At the Bijou, Mr. Robert Pearson is making special concessions for the military, and the latest war events, as represented in the excellent "Gaumont Graphic," etc., proves a great attraction here. "The Mysterious Lady," "The Curse of the Scarabel Ruby" and the inevitable Keystone comedies, were screened last week.

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OPTIMISM AND THE FUTURE.

The Awakening of the British Producer and What it May Mean.

BY EVAN STRONG.

A great deal of absurd "information" is creeping into the papers with regard to the film trade in Britain and abroad, and even one of the most prominent American cinema journalists has been tricked by reports into telling us that the war has shut down all European producers with the exception of a few in Britain. Perhaps it is natural for our brothers across the water to advance this view. It is just what they would like. If we were in America's position we should like it also. But the fact is that European manufacturers, far from being shut down, are producing feverishly, and it is only France of the large producing countries (forgetting Germany) that has had to cut off business. Italy, Scandinavia, and Britain are putting forth all their efforts. War has crippled Great Britain's export trade to the Continent to a very large extent, but this hurts America just as much, for it is mostly American films which we send abroad in normal times.

America, looking vaguely at the state of affairs and relying on prophetic reports sent out at the beginning of hostilities, has come to consider that now and hereafter the world's film trade is in her hands. The impetus given to the sale of American films by the stoppage—until a short while ago—of Continental supplies, led the American producer to believe that the British market was already captured, and it only needed preparation and patience till the end of the campaign to rope in all European trade.

America, basing her ideas on those reports, which were written with a "possibility" in view, has made a fatal mistake. Great Britain may yet prove to the Americans that she is alive to the possibilities of the future, and will reap the harvest of her film-producing energy at the end of the war as well as in the near future.

Without denying the present supremacy of the American picture, it should be remarked that British taste is nearer approached by the good British film than any America sends across. This is important as giving an idea of what may happen when peace is restored.

Unprepared for the sudden cutting off of our sources of supply—outside America—we were threatened with a film famine during the early days of the war. America seized the opportunity which presented itself, and though her action was purely a business one, we must realise our indebtedness to American firms who stepped into the breach. With fairly large stocks in hand and the way open—thanks again to our Navy—to throw large consignments hastily across the

Atlantic, they stood in a favourable position. They did excellent business, may still be doing so, but it will soon return to the normal. Elated by their success, they have apparently failed to realise that they could have a setback; they underrated the strength of British producers, the rapid recuperation of Italian and Danish manufacturers, and the power of the Navy to keep Continental trade routes open.

Six weeks ago half the British film-men no doubt held the same opinion as Americans. But circumstances have altered, and although manufacturers across the Atlantic may not have realised it yet, it is quite possible that peace will see the American film-man in a less favourable position in Great Britain and on the Continent than he was at the outbreak of hostilities.

British manufacturers have multiplied in the past month, and old and new-established firms are working strenuously on the production of many films which should meet with honest success. The demand at the present moment is for good British pictures. Patriotism is an influence which perhaps others may discredit, but on which we place reliance. Shorn of German and French films, Scandinavia and Russia cries for British and American productions. Italy, which is now producing at a great rate, can also get her films through this country to those that desire them, and while Denmark is able to put out a very good supply, she cannot meet the wide demand from all Scandinavia and Russia. The latter country, which has hitherto drawn from Germany, Italy, and France chiefly, now must supplement her own small production and Scandinavian supplies with British and American goods. The way is open to get them through *via* Sweden, and Britishers are advised to take the chances and get in. Russia is a vast country where the cinema trade is in its infancy. She consumes great quantities of foreign film, and will require more in the future. Money to support the British film trade should be forthcoming. With the money, we can put out stuff equal to that which is imported. By all accounts we are awaking—the war may prove a blessing in disguise to the British film merchant if he be totally roused and puts his back into the movement to capture trade.

Reading the signs, one can be optimistic, but what we would like to achieve will not be achieved unless we stretch ourselves. It is up to the British manufacturer to see the plums do not all drop into the American's palm. He will reach out his arm to the fullest length to grasp them, but we should be there first.

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PRESTON'S PICTURES.

(By OUR OWN CORRESPONDENT.)

The excellent business done by Preston's picture theatres at the present juncture, when trade is not at all good, gives much cause for thought. Thousands of mill operatives are idle every week, and though they have assistance from their unions, it amounts to but a few shillings, scarcely sufficient for the ordinary services of life. Yet at every theatre I have visited I have seen packed houses, usually at the first performance, and at one place the takings are several pounds beyond what they were a year ago. With prices so low, people have easy access to a cinematograph entertainment, and then quite another feasible idea to explain for the large audiences is that the people prefer spending twopence or threepence on a two hours' cinema performance to letting it go "bang" on a ten minutes' public-house refresher. For twopence a man is welcomed at a cinema with most kindly consideration, shown to a comfortable seat, and entertained for two hours by beautiful music and the rich variety of human incident portrayed on the screen. That means, the occupation, under the brightest and pleasantest auspices, of a whole evening, that might otherwise be a period of extreme boredom and mental apathy.

Should the cotton trade become no worse than it is, there is hope for picture theatres continuing to do comparatively well, but it is feared the staple industry will gradually worsen, as fresh business is scarce. Proprietors may then meet the enforced decline of custom by cheaper bookings, so as to ensure some return. At several theatres fairly expensive pictures are shown weekly, and the high standard of the programmes must have a lot to do with the large audiences. I may be wrong, but I rather fancy that the novelty and attraction of the war pictures have depreciated somewhat. That was to be expected, especially as the scenes illustrated are much of a kind. What folks most crave for in this line are incidents of actual warfare, and these are not readily available. Probably the comics constitute the most popular films, and the demand for these will always be of the keenest. With the horrors, not only of the war, pressing upon their minds, but also the fear of more serious trade depression, the Lancashire operatives require all the amusement and fun possible as a relief to their feelings.

One of the finest pictures I have seen in "The Workers' Way," from the Swedish Biograph, was screened at the Marathon last week. The action, revolving round the social problem, was beautifully conceived and performed, with not a touch of slackness or incongruity anywhere. It is a picture of a very high order. The fine "bills" provided at the Marathon of late have added greatly to its popularity, and the business achieved is most satisfactory. Other themes produced last week were "At the Mercy of Niagara" and "For King and Country"—a short topical item—and this week there is "On Mis Majesty's Service," which deals with the German spy system. The Imperial have been showing to crowded houses for several weeks past. This is the outcome of a series of heavy bookings, and the latest star is G. R. Sims' "Lights of London." At one or two performances people have had to be turned away. A change has taken place in the management. Mr. Heys, a most pleasant and courteous gentleman, having resigned, and at present two of the directors, Messrs. H. J. Pomfret and George Campbell, are in charge of affairs.

OUR POSTER GALLERY.

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ON THE SOUTH-EAST COAST.

(BY OUR OWN CORRESPONDENT.)

With the arrival of the dark nights and the lack of illumination, especially along the coast, the outlook, though dreary, should make a greater demand for indoor recreation. So far picture theatres retain their full share of popularity, large numbers of dusky figures loom up out of blackness and find their way to the comfort and brightness obtained within for an evening's relaxation. On Sunday, there seems to be a need of some diversion away from the darkened streets, especially at Folkestone during the present time. At a meeting of the Town Council, a lengthy discussion was raised to consider the application to open the picture theatres on that day, mainly to provide amusement for the large number of troops and Territorials in the district, part of the proceeds to be devoted to charity. A deputation, headed by the Vicar, Canon P. F. Tindall, and members of other denominations, opposed the advisability of Sunday entertainments; the Rev. R. Deane Oliver, senior chaplain to the Forces, at Shorncliffe, also wrote to the Mayor to the same effect. Although the Watch Committee favoured the motion, and in spite of the very strong arguments in favour, it was lost, the voting being six for, and thirteen against.—“Brewster's Millions” was the *pièce de résistance* at the Central, which gave extreme satisfaction to packed audiences.—“Wife” and “The Shadow of a Tragedy” were appreciable dramas at the Playhouse, the war topical caused outbursts of enthusiasm, especially “England Cannot Starve” and “Defence of Alost.” An acceptable addition to the programme was Mr. Edgar Berte, whose patriotic recitals were loudly applauded.—The Western drama is always a favourite with the patrons of the Electric, “Texas Bill's Last Ride” drawing good houses. “The Oath of Pierre” was another good number, loud cheers greeted “The Allied Fleets,” and films of the moment.—Business is quite good at Ramsgate. Mr. Bert Parker, the manager of the Queen's, had a special topical taken of great local interest, depicting the arrival of the Belgian wounded, the large crowds that attended to witness this and the many other good things, including the remaining parts of the “British Army” film and “Pages From Life” filled the house to its fullest capacity. Mr. Leslie Gordon gave a rendering of the song, “Every Man a Soldier,” the large audience heartily singing the chorus.—Mr. W. J. Attack has commenced his winter season at the Royal Palace Theatre with an exceptional programme of pictures and variety. “Lola, the Dancer,” “Down Lone Gap Way” and “Wiffles and the Emperor” delighted good audiences. “Pathé Gazette” and “With the French Troops” supplied the needful topical.—The chief picture at the King's, was “Etta of the Footlights” that rivetted the attention of the audience, other good films were “A Ticket to Happiness” and “Wire Chief's Reward, the comedies were exceptional. “Broncho Pimple” and “A Jealous Husband” provided unrestrained laughter.—Mr. R. V. Crow instituted a three hours' show of high-class features at the Royal Victoria Pavilion, which held the attention right to the last. “The Sea Wolf” and “The Spoilers” were prime favourites.—“Samson” attracted considerable interest at the Star Cinema, large numbers expressed their appreciation. At the invitation of the management, many Belgian wounded attended a special performance, all who were well enough to use their legs availed themselves of the opportunity. They were plentifully supplied with cigarettes, and before leaving partook of a substantial tea, all the party were very happy and their hearty laughter during the comedies “Dreamy” and “And Very Nice Too,”

proclaimed their enjoyment.—Mr. Fred Fumagalli has no reason to regret screening “Joan of Arc” at the Cinema, Broadstairs, large audiences showing extreme pleasure. “The Bohemian Girl” and “Traitors to Their Country” were also very prominent items.—The subject that attracted the most attention at Margate was undoubtedly “In the Days of Trafalgar,” secured by Mr. C. W. Stanley, for the Parade Cinema. “Traitors to Their King” also brought good results.—“Mystery of Room 643” and “Saving the Colours” were top of the bill at the Clifton Cinema, most of the humour was provided by “Pimple Beats Jack Johnson” and “Mack at it Again.” A British stringed orchestra has been engaged, which played many tuneful selections.—The Lounge, Cliftonville, is recording full houses, the last parts of the “British Army” film being responsible for much enthusiasm. “The Naked Truth” and “Detective Finn” also went well.

SWANSEA & DISTRICT NOTES.

(BY OUR OWN CORRESPONDENT.)

Patriotic subjects constituted a strong feature of the programmes at the Swansea cinemas last week. The different managements have been displaying enterprise and judgment in presenting their programmes, with the result that excellent business is being maintained. Large houses are the order, nightly at the Carlton Cinema. The “Lucille Love” series continue to be an attraction, and, supported by such attractive patriotic subjects as “Called to the Front,” “Great Britain Supports Her Friends,” with the latest war topical, it is hardly to be wondered that Mr. Hal Cummings receives such support.

Mr. Bowden, at the Castle Cinema, continues to cater for his patrons with his accustomed enterprise. During the week, “The Wasted Years,” “The Estrangement” and “The Boundary Driver” were included in strong programmes throughout the week.

The Elysium, Swansea, catered generously for its patrons, the leading pictures including such popular items as “Modern Outlaws,” “Adventures of Miss Tomboy” and “For Her Child.” Mr. Harry Reynolds (baritone), the artist for the week, gave some excellent renderings, whilst Miss Gwladys Dawson sang the recruiting song, “Your King and Country Need You.”

In Mr. O. T. Haines, the Picturedrome, Morriston, has a very enterprising, skilful and popular manager. Last week he presented all the best and latest dramas and comedies, including “The Impersonator,” whilst “The Curse of War” and “The Great European War” were two excellent war specials. A recent benefit performance, under the patronage of the High Sheriff of Glamorgan, resulted in a handsome sum being realised for the Red Cross Society.

The Alpha Cinema, Morriston, has been reopened under new management. The hall has been renamed “The Gem Picture House,” and is under the personal supervision of Mr. Henry Ansell. The hall was opened under excellent auspices, and Mr. Ansell gives every indication of securing popular favour. The opening week's programme included a number of strong features in “The Adventures of Captain Corcoran” and “The Cowboy Magnate,” whilst “Britain's Bid for Supremacy,” “War of the Seven Nations,” and “Records of War” were a trio of admirable war specials.

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Hull and Coastal Notes.

(BY OUR OWN CORRESPONDENT.)

HULL.

The great Hull Fair is a thing of the past—as far as 1914 is concerned, at least—and, after all, it was not so serious for the cinemas as one might have thought. In fact it was not serious at all, and for what I can gather, for all the exhibitors knew, there might have been no fair at all. It is perfectly true. The people will have their pictures. Neither the fair on one hand, nor the war on the other hand, will stop them. And why should they? October audiences, taken all round, appear to be quite up to the average in point of numbers for this time of year, and I notice that the cinemas doing the best business of all are those still keeping pace with the renters, and giving the public of that best which only will satisfy. Good topical of the class dealing with life in the army and navy, and the very best and most unique of those films taken as near the front as possible are the sort which are winning public esteem, and which the well-advised managers are including in programmes which also contain pictures quite apart from the war. All war and nothing else but war, however, does not, in the majority of cases, at least in this district, appeal to the cinema patrons as well as the more carefully chosen programme such as that referred to above.

Several managers appear to have entered into the spirit of the thing now, and, though perhaps, are not qualified to be at the front, are rendering the country a most valuable service by helping to feed, clothe and house those who might otherwise be destitute as a result of the war. I refer, of course, to those managers who have, during the last week or two, been mentioned in these notes as assisting the local relief funds by arranging special concerts at the picture palaces for which they are responsible. Two of the local managers, Messrs. W. Swan and B. Firth, have been so encouraged by the success of their concerts during the past week or fortnight that they have now each given a second one. Mr. Swan at the Circus, Anlaby Road; and Mr. Firth at the Eureka, Dairycoates; the former in aid of the *News* blanket fund, and the latter in aid of the *News* Christmas fund. Mr. Jack Raymond tells me that his concert at the Picture Playhouse, Porter Street, the previous week, was a great success.

With an hour or so at my disposal the other night, I paid a visit to Messrs. Ruffell's large and beautiful cinema, the Picture Playhouse, and found a very large and appreciative audience, which I found was only a repetition of what was taking place every night. This, of course, is due to two important things, the excellent managerial abilities of Mr. Jack Raymond, who is always at great pains to provide a comfortable seat for a patron whether he be rich or poor, and the splendid class of pictures which Messrs. Ruffell's are able to put upon the screen. Mr. Raymond was showing a picture which is worthy of special mention, because it has never been shown in this country before, and Messrs. Ruffell's, who control the film, opened out with it at their Hull establishment. The picture was "Dealers in Human Lives," described as "the greatest moral lesson ever preached from cinema, pulpit or stage," and judging by the crowds of people which have been flocking Porter Street-wards this week, there will be a wide investment in the future. Together with the very important matter

which accompanies the film, Mr. Raymond says: "It is your duty to your daughters, your *fiancée*, and even to your wife to see this picture, and see for yourself the horrible menaces which surround those dear to you, and warn them against these lurking perils." Mr. Raymond was also showing an extra good war picture by Messrs. Cherry Kear-ton, showing the fall of Antwerp and the great guns actually in operation.

Another of my calls was at the other end of the city—the East Hull Picturedrome. Here I found a very attractive advertising display, relating to a very good and up-to-date programme. Mr. Charles Mackey, who is in charge, is showing all new releases, and has done so all along, making no difference on account of the war. This, I learn, was to distinct advantage. The "Kathlyn" series of pictures have been found a great success, and are greatly anticipated from week to week. Keystone and Sterling comedies are also subjects which Mr. Mackey would not think of excluding. There were three of these in last week's programme. On Monday and the following two days, the principal film at the Picturedrome was "Wife," and it was announced by means of an original advertisement of a type which is very effective, for which the manager has become somewhat "noted," and of which I hope to have more to say later. This picture will be followed in the latter part of the week by "Near Death's Doors," which promises to be equally as successful.—Talking of East Hull, I might say that the Sherburn Picture Hall, the opening of which was reported in THE BIOSCOPE last week, is so far well justifying its existence. I am told that the hall is being greatly appreciated on account of its lavish furnishings, and the exceptional brightness of the pictures, and that the special exhibitions at the opening in aid of the Lord Mayor's Fund, were witnessed by packed houses.

The life-long experience of Mr. William Morton in supplying the best and most elevating class of entertainment for the general public is equally in evidence in connection with the cinema as it is with the theatrical class of entertainment, and it is generally noted that the films secured for the Prince's and Holderness Halls are of a type which prove greatly attractive, and result in big business. This was specially so in connection with "With the Fighting Forces of Europe," which was recently shown at the Prince's. It speaks well for the results on this occasion that Mr. Morton immediately re-booked the excellent film for the first vacant date at the Holderness, and it will, I learn, be shown there early in November. The local Press and the public speak well of the picture. On visiting the Prince's last week I witnessed the screening of "Trilby," featuring Sir Herbert Tree, in what is universally recognised as one of his best studies. For this week the programme includes "The Love of an Actress," by the Marchioness Townshend, and "The Training of Kitchener's Recruits," a film which has been taken under the auspices of the officer in charge of the Northern command. Another example of the class of pictures Mr. Morton secures for the halls under his control is afforded in the programme at the Holderness Hall, which includes "England's Menace," which is being retained for the whole week. It is a powerful and topical nature.

“ THE BIOSCOPE ” PARLIAMENT.

Readers are invited to express their Opinions upon any subject of General Interest.

Correspondence submitted for publication must be accompanied by the full name and address of the writer, not necessarily for publication, but as an evidence of good faith. Anonymous letters will be promptly consigned to the Waste Paper Basket. Publication of a letter must not be taken to imply that the views expressed are endorsed by the Editor.

To the Editor of THE BIOSCOPE.

SIR,—Whilst the whole of the civilised world stands aghast at the tragedy that has befallen our heroic Allies, especially Belgium, whose thousands of refugees are daily reaching our shores to find a haven of rest, it becomes incumbent upon the members of our industry to offer what assistance we can, and I venture to suggest that every member of our trade who is in a position to do so, should at least offer a home to one person, and in order to associate this appeal with our work, I suggest that our first offer be made to those in the cinema trade who have reached our shores destitute; and I fear there are many.

In order to get the movement started, my wife offers a home to a mother and child, and suggests that a committee be at once formed to deal with the matter.

I feel sure it requires no graphic pen to portray to the members of our Trade the awful state our industry, and, for that matter, the whole of England, would have been in had it not been for the more than heroic sacrifices made by the Belgian nation, and the least we can do is to

give shelter to those who have, in thus upholding the honour of their “scrap of paper,” lost their all.

Note.—To those who cannot find it convenient to offer shelter to these unfortunate people, I would suggest a Cinema Fund, and if a one-day show were given in every cinema in the kingdom, the amount should be sufficient.—Yours faithfully,

FRANK W. ODGEN SMITH.

“Old Oaks,”
Worthing.

October 20, 1914.

To the Editor of THE BIOSCOPE.

SIR,—I should very much like to express my appreciation of your new departure of giving critical reviews of all the films. I have been following these reviews since they were inaugurated with considerable interest, and I anticipate that they will prove of great assistance and be very much appreciated by exhibitors in the selecting of their programmes.—Very truly yours,

H. A. SPOOR.

October 15, 1914.

THE WELSH METROPOLIS.

(BY OUR OWN CORRESPONDENT.)

The many friends of Mr. A. J. Viggers will be pleased to learn of his appointment as manager of the Penylan Cinema, Roath, Cardiff. Previous to his securing this position he was assistant-manager at the Cardiff Cinema, Queen Street, which was his first post in the Trade. Mr. Viggers takes up his duties this Monday, and we wish him success.

Calling at the newly opened Castle Cinema, Castle Street, I found that the managing director, Mr. Harris, has left for London, but he has placed Mr. Morris as manager there. Mr. Leslie Spectorman, one of the directors, is also remaining to assist Mr. Morris in the many preliminaries. I had a chat with Mr. Morris, who tells me that he has previously managed the Majestic Theatre and Coliseum, both at Stoke Newington, and also the Imperial Theatre, Edgware Road, W. The latter theatre he has just come from, and he is confident that he will be able to make the Castle into a very popular hall. His first action was to reduce the prices of the seats; those in the balcony were previously 1s. 6d., the dearest seats in any hall here, they are now 1s. This, he says,

must in no way be taken as an indication of the lowering of the theatre's standard. He intends to maintain a very high note throughout.

One of the greatest attractions was “Trilby” at the Cardiff Cinema. Judiciously “boomed” by that astute manager, Mr. Bert. Spathaky, the film drew admirers of Sir Herbert Tree from all parts. The picture was retained for six days.

Mr. J. Trevethan, at the Central Cinema, tells me that his business has been extremely flourishing of late. The programme I saw screened was in every way an excellent one, and the great popularity of the Central is well kept up by good music.

“Adventures on the Roof of the World” drew vast crowds to the Imperial Theatre, Queen Street. Mr. B. Lawrence Edwards told me that he is immensely pleased with the business his hall is doing. Much is due to the distribution of handbills in the main streets, which method of publicity this theatre staunchly adheres to.

15. GERRARD STREET,
LONDON, W.

Mr. Exhibitor,

Dear Sir,—You will this year enjoy a very successful Christmas season as it is certain that picture theatres will be patronised more than usual because few private parties will be arranged this year and the pantomime will be thought too light a form of entertainment for such times as these. You are no doubt aware of these things, also of the desirability of showing programmes of short films at busy times, and, although it will scarcely be as festive as usual, your patrons will expect Christmas stories. We announce to you with confidence our two exclusive Christmas films :—A Christmas Carol (One reel), by Charles Dickens, and The Two Columbines (Two reels), both produced by Harold Shaw. Our reputation is one of producing films which make money for exhibitors and we assure you that these two subjects are right in every way for this particular Christmas. They are being handled by the Fenning Film Service, Ltd., 3, Kingly Street, Regent Street, London, W., and, as they have only a limited number of copies, we suggest that it is to your advantage to take immediate steps to ensure including these two "London" Christmas stories in your Christmas programmes. A trade show of both films, together with a patriotic drama, entitled "V.C.," by Anne and Bannister Merwin, will be given at the Shaftesbury Pavilion, 101, Shaftesbury Avenue, London, W., on Wednesday, November 4, at 11 a.m.

Yours faithfully,

For The London Film Co., Ltd.

16. Arthur Fenning Sales Manager.

MANCHESTER AND DISTRICT.

(BY OUR OWN CORRESPONDENT.)

"Dolly of the Dailies" is proving a great attraction wherever shown. Among many other theatres where it is to be seen may be mentioned the Coliseum, Stretford Picturedrome, and Victoria, Broughton Bridge. The Coliseum is also showing this week "Who Seeks Revenge" and "His Fight."

The Crescent, Chapman Street, Hulme, lost one of their staff at the battle of the Aisne. As a reservist, James Law was called to the colours at the outbreak of war, and has been in the thick of the fighting ever since. Recently the news that he was severely wounded was shortly followed by the announcement of his death. Unfortunately, he has left a wife and two children in very straitened circumstances, but the Crescent is setting an example which, it is hoped, will be followed in all similar cases. In addition to a collection among the staff, Mr. H. Leacey, the manager, arranged a matinée last Tuesday on behalf of the family, which resulted in a useful sum being obtained. With regard to business at this theatre, it has been very satisfactory of late. The chief picture last week was "Tessibel, of the Storm Country," and among those to follow are "England's Menace," "Enemies in Our Midst," and "Traffic in Souls." The orchestra has been improved, and now consists of three performers, including K. Solitte, a pianist of some note.

The Victoria, Ardwick Green, is exceptionally busy, and it would be surprising were it otherwise. The building is at an excellent corner, opposite the popular Ardwick Empire, the films selected at the moment are of the sensational and patriotic type, and the attractions are being widely advertised. Evidently Mr. F. Rigg believes in bold and striking advertisements, and there is proof these are proving very effective. Last week "Called to the Front" and "Orders Under Seal" proved judicious selections, and in all probability "George Robey Turns Anarchist" and "Cloister and the Hearth" will this week prove of equal value. "Traffic in Souls" will be announced shortly. Two pictures shown recently which kept the box-office busy were "Saving the Colours" and "In the Days of Trafalgar" ("Black-eyed Susan"), and a full band accompaniment was provided with each.

Both business and prices of admission are maintained at the Moseley, St. Oluf, Beswick,

where "England's Call" and "The Opera Singer's Triumph" were shown last week. At the present time "Blood and Water" and "Science of Crime" are the chief items of a good programme. A picture recently shown which made a real "hit" was "The Boer War." A Moseley audience requires something strong, either intensely pathetic or blood-curdling and melodramatic. The management is successful in pleasing their patrons.

The Progress Film Supply Company, Great Ducie Street, held a very successful private show on Sunday last at the Alexandra, Rumford Street, Salford. The Trade turned up in great force, and the following pictures were shown: "Their Only Son," "The King's Minister," "Home, Sweet Home," "The Wrath of the Gods," "Harbour Lights," and "Beautiful Jim."

A Trade show was given at the Market Street Picture House, Manchester, on Tuesday last of "Nero and Agrippina." Another will be held at the Prince of Wales Picture House, Clayton Square, Liverpool, at 10 o'clock, on Friday, October 23rd. All applications for Lancashire, Cheshire, and Staffordshire should be made to the Signal Film Service, 1, Little Bridge Street, Great Ducie Street, Manchester.

Messrs. M.P. Sales Agency are giving a Trade show at the Salford Cinema, Chapel Street, Manchester, on Saturday, at 2.30 p.m. The programme will include the latest releases of the Biograph, Kalem, and Regent Companies, including the last-named firm's patriotic production, "The Bugler Boy of Lancashire."

The "A.I." Film Service, 91, Great Ducie Street, held a Trade review of exclusives at the Temple Pictorium, Cheetham Hill, on Tuesday, when "A Soul's Sacrifice," "The Bank Vault Mystery," "The Dan Kelly Gang," and "The Death Call" were shown to a number of exhibitors, and met with a good reception.

With reference to the Famous Players Film Company's production, "The Lost Paradise," which was shown at the Shaftesbury Pavilion, London, last Friday, the Clarion Film Agency, Cannon Street, Manchester, are booking orders for this district in conjunction with Messrs. J. D. Walker's.

SHEFFIELD NOTES.

(BY OUR OWN CORRESPONDENT.)

Business generally in Sheffield and environs is very fair, and so far one can hear of no complaints in this regard. The continuous performances at the Cinema House, Fargate, are excellently attended. Mr. J. W. Dickinson can be congratulated upon the quality of the fare provided. "The Lonely House" and "Night Hawks" are the principal current attractions. Mr. Leonard Shaw reports crowded shows at the Sheffield Picture Palace, Union Street. A sight of his future bookings augurs well for the success of his undertaking. The bi-change of programme weekly, recently instituted, is appreciated by patrons. During the present week "Modern Outlaws" and "Southern Blood" hold sway.—The New Tivoli, Norfolk Street, has seen one or two managerial changes since its rejuvenation. The latest occupant of the position noted is Mr. J. Windsor Stevenson, who hailed last from the Pavilion, Newcastle, and there is no reason to doubt but that with the considerable experience of the gentleman named, the show should show an impetus in the right direction.—"Conscience" and "The Wings of Death" are the head-liners of Mr. T. Ryan's bill at the Grand Theatre, Westbar. This house is doing exceedingly well taking into consideration the most democratic charges for admission, and the neighbouring opposition.—Pictures, tempered with an admixture of vaudeville, is the base for the entertainment provided by Mr. F. S. Whitehead at the Roscoe Picture Palace. The quality of the projection here, is, indeed, a criterion, which might be looked up to by many halls.—The Unity Picture Palace is going some. Mr. H. Bramwell has increased the number of pieces in his orchestra, retaining a minimum of brass, with fine effect. The programme now showing is headed by an attractive feature.—Poster advertising is featured by Mr. Frank Howson, jun., at the Don Picture Palace, and this is, indeed, rendered necessary by the character of the film matter shown. During the past week "The Worker's Way" has been attended with every success, the new balcony being extended to its full seating capacity. In spite of adverse district conditions, Mr. Harold Phoenix continues to fill the Phoenix Theatre, which is due to both the first-class quality of his pictorial programme, supported by vaudeville of high-grade. "The Promise" and "Young Briton Foils the Enemy" are capital pullers.—The S.R.O. sign, as our trans-Atlantic cousins have it (standing room only, for the benefit of the un-initiated) has been hung out at the Hillsbro' Kinema House, by Mr. W. Hill. Chief sway is now being held by "Enmeshed by Fate" and "For Their Country." The orchestral accompaniment continues to be A1, and is responsible also for the size and regularity of visiting patrons.—The Crookes' Picture Palace, under the direction of Mr. T. Earp Summerfield, continues to enjoy the unabated confidence of the visitors attending the show. The hall, now redecorated, presents a pleasing appearance, and with the splendid pictures, accompanied by music of an A1 order, good business is always assured. Mr. Summerfield has a novelty, heading his bill-matter with a different keyword each week,—e.g., during the past week, "Excelsior" has been the chosen word (not inaptly.) Mr. Lacy Lynce, manager of the Weston Picture Palace, reports good progress with this comparatively new show, and the cinfonium (the second installed in the city) played in a first-class manner, pulls some business. The head-liners for the present showing are "The Rope of Salvation" and "The Acid Test."—The Walkley Picture Palace, Tulton Road, Walkley, is the latest opening. It was a music hall, afterwards converted into a picture house, which, how-

ever, became defunct after suffering vicissitudes. After some little period, Messrs. Gray and Pickup, Limited, took over the building, razed it practically to the ground, and erected a fine little cinema show, seating some 500 patrons. "The Greatest Treasure" and "The Stiletto" are specimens of the class of goods projected. Mr. H. Gray is manager. On several evenings during the past few weeks, the proceeds have been handed over to the funds aiding the wives of the district residents, whose husbands are in the fighting line.—Mr. T. E. Gick is not back in his endeavours to aid the Lord Mayor's local Relief Fund, the proceeds of a *matinée* at the Coliseum, Spital Hill, realising the sum of £40. Meantime the profits of the sale of programmes are still being utilised to aid the local Relief Fund.

PLYMOUTH AND DISTRICT NOTES

(BY OUR OWN CORRESPONDENT.)

Messrs. Andrews' *matinée* for the benefit of the National Relief Fund on the 7th inst. was a gratifying success, their fine theatre being well filled. An appropriate programme was submitted, the outstanding picture being "The Defence of Alost," a film actually taken in the firing line. The street fighting was thrilling and was followed with intense excitement. In addition to the pictures an excellent musical and vocal entertainment was arranged. Mr. Sey. Harris gave a fine rendering of "Your King and Country Need You," and there were numerous other contributors. On behalf of the proprietors, Mr. W. Gregory returned thanks to all who shared in making the *matinée* a successful one.

Mr. Linsdell, of the Cinedrome, Ebrington Street, Plymouth, intended giving on Thursday last a *matinée* to get funds for the purchase of blankets for our brave soldiers at the front, but as a sufficient quantity had already been secured he abandoned that idea and has now arranged to give a performance for the benefit of the *Western Morning News* War Fund for the wives and dependents of our soldiers, and this is to take place on the 22nd inst.

At the Elite, Mr. Rundle did good business by making a feature of war subjects. "The Capture of Louvain" was very exciting, specially the work of the Belgian lancers and infantry. While such films as this fill the picture, popularity for cinematograph performances will not wane.

The Messrs. Andrews at times are to be relied upon to exhibit a programme second to none in the town, and their theatre was well patronised. A feature last week was made of the three-part detective drama, "Finger Prints," which literally teemed with exciting episodes and was an entertainment in itself without the other good things supporting it.

Devonport can never be said to be behind Plymouth in the cinematograph entertainment. At the Electric Theatre Mr. Boulwood spared neither pains nor expense in the selection of his bill of fare, which was consistently good. Priority was given to the three-reel masterpiece, "Won in the Clouds," which revealed a thrilling plot and exciting adventures with an airship. The sixth part of the animal serial, "The Adventures of Kathlyn," was another particularly interesting subject. Among others exhibited were the amusing comedy, "Pimple Beats Jack Johnson" and "The Battle of Lebbeke," depicting fighting outside Antwerp.—The Tivoli was not behind its formidable competitor, Mr. Frost putting on a splendid show. His principal films were "The Fast Ride," "Hazel and the Villain," "The Greatest Treasure," and the Keystone mirth-maker, "A Suspended Ordeal."



NEPTUNE FILMS.

The Neptune Film Co., Ltd., have the following open market productions for reviewing at their London Office, 81, Shaftesbury Avenue, W., and showing by Mr. TYSON in—

LIVERPOOL	WEDNESDAY, OCTOBER 21st.
MANCHESTER	THURSDAY, OCTOBER 22nd.
GLASGOW	FRIDAY, OCTOBER 23rd.
NEWCASTLE-ON-TYNE	SATURDAY, OCTOBER 24th.
LEEDS	MONDAY, OCTOBER 26th.
	TUESDAY, October 27th.

BULLY-BOY, No. 2.—App. 400 ft. Rel. Nov. 9th.

"French's Contemptible Little Army," as reviewed by Lancelot Speed.

A WIDOW'S SON—Drama, app. 1,130 ft. Rel. Nov. 23rd.

Alteration in title of "Her Only Son," referred to at foot.

CAPTAIN NIGHTHAWK—Drama, app. 1,668 ft. Rel. Nov. 30th.

A highwayman's tragic adventure.

ALMOST HUMAN—Drama, app. 610 ft. Rel. Nov. 30th.

The gorilla and child in a burning house.

The Manager takes this opportunity of thanking clients for orders already received. Notices of posters to be supplied will be sent to all customers in good time for ordering.

AN EXPLANATION:

Messrs. Barker Motion Photography Company, having drawn the attention of the Neptune Film Company to a similarity in the title of "Her Only Son" to the Barker film, "Their Only Son," controlled by Moss Empires, Ltd., the Neptune film will be renamed "A WIDOW'S SON."

The following reprint of Messrs. Barkers' and Moss Empires' letters speak for themselves:—

MR. JNO. W. SMITH (Barker's), writes:—

"DEAR MR. REED,

Your letter of October 17th to hand re your film "HER ONLY SON, and ours 'THEIR ONLY SON,' and we note that you have agreed to alter the title to 'A WIDOW'S SON.' We thank you for the prompt decision and the whole-heartedness in which you have done this. We are putting the matter before our client and feel certain that he will appreciate your kindness as much as we do."

MR. A. TETLOW (Moss Empires), writes:—

"DEAR MR. REED,

I wish to tender my sincere thanks to Mr. Percy Nash and yourself for so courteously agreeing to alter the title of your November release from 'Her Only Son' to 'A Widow's Son' in order not to clash with the film we are exploiting under the title of 'Their Only Son.'"

THE NEPTUNE FILM COMPANY, Ltd.,

General Manager

PERCY NASH.

The Studio, Boreham Wood, HERTS.

Telephone: Elstree 25.

West End Offices: 81, Shaftesbury Avenue, W.

A. BOWLER REED

Sales Manager.

Telephone: Regent 5600.



THE ROLL OF HONOUR.

FULL LIST TO DATE.

MANUFACTURERS.

American Film Releases.

Holton, John ... 24th (Co. of Lon.)
Batt., Queen's
London Rgt.

A. & H. Andrews.

Lestie, Charles ... R.H.A., K. Battery

Andrews Pictures, Ltd.

Draper, O. ... Reserves

Eagle, J. ... "

Ryance, O. ... "

Wright, — ... "

Lestie, A. ... Ryl. Horse Art.

Anderson, Vay, Hubert & Blumberg.

Lee, A. A. ... Ryl. Field Art.

Art Cinema Plays.

Raymond, Victor ... Royal Flying C.

Award Film Service.

Hope, R. Curzon ... Army Ser. Corps

'The Bioscope.'

Ober, John ... Territorials

Hardman, Wallace ... 1st City of London

Ryl. Fusiliers

Hazel, St.-Sergt. E. J. ... 4th C. of London

Regt. (T.)

(Territorials)

King, H. V. ... A.A. and M.C.

Kilroy, Godfrey ... Corps, Motor-
cycle Dispatch
Riders

Onyett, D. E. ... 1st. E. Anglian
Fld. Ambulance,
R.A.M.C.

B.B. Pictures, Ltd.

Burns, D. ... Imperial Yeo.

Ganino, Sergt. W. ... 7th Scot. Rifles

Moyes, J. ... 8th Scot. Rifles

Convery, E. ... Special Cy. Corps

Hay, Hugh ... 1st Northumber-
land Ryl. Art.

B. & C.

Bromner, J. W. ... Naval Reserve

Whitehead, A. J. ... 1st Ryl Fusiliers

Koeki, O. ... Territorials

Davidson, F. ... "

Higgins, T. ... Yeomanry

Sawkins, A. ... Terr. (25th Bat.

Cycling Corps)

Ayling, R. ... Terr. (Lon. Irish

Rifles

Pain, E. D. ... New Army

Oliniski, E. ... Boy Scout

Bioscope Film & Supply Co.

Soakes, Arthur ... Amb. Corps (T.)

Oliver, H. ... Naval Reserve

Robson, George ... Amb. Corps (T.)

Butcher & Sons, Ltd.

Olay, — ... Ryl. Field A. (T.)

Southam, — ... Cyclists' Corps

Stockwell, — ... "

Horton, — ... Territorials

Mercer, — ... "

Hayworth, — ... "

D'Arobie, — ... "

Merry, — ... "

Hastey, — ... "

Osohy, — ... Boy Scouts

Capitol Film Company.

Dean, Harry ... Highland Regt.

Chas. Urban Trading Co.

Stroud, O. P. ... R.A.M.C.

Holmes, M. ... D. of Connaught's

L.I.

Mathias, M. ... King's Ryl. Rifles

Brown, A. ... R.N. Volunteers

Pentelow, Oelour-

Sergt. A. ... Lincolnshire Regt.

Cines Company.

Stansfield, H. E. ... 1st Batt. Rifle B.

Co-op. Film Exchange, Ltd.

Parker, W. H. ... H.A.C.

Cricks & Martin.

Faulkner, P. F. ... Lt.-Sgt. Fusiliers

Dallmeyer, Ltd.

Davis, O. F. Lan... Naval Flying Sch.

Eclair Company.

Bondurand, A. ... Corps d'armée

des troupes

Coloniales

Fitzgerald, P. J. ... Ryl. Field Art.

Edison Company.

Pearce, W. O. J. ... Ryl. Berks. Regt.

Kitchener's New

Army

Essanay Company.

Mullett, F. F. ... 7th Middlx (Terr.)

Exclusive Supply Company.

Hubbard, — ... Legion of Fron-

tiersmen.

Fenning Film Service.

Kramer, F. ... Territorials

Robinson, J. ... Ryl. Engineers,

New Expedit.

Force

Line, O. E. ... Public Schools

Batt., 4th

Middsx. Regt.

Andrews, S. ... R.A.M.C.

Kent, H. ... 8th Bat., Ryl.

West Kent

Film, Ltd., Liverpool.

Bennett, Lt.-Quar-

termaster

Ohesters, — ... Shropshire Regt.

R.G.A.

G.C.A.

Dale, Perol ... Lt. 1st. Batt. des

Tirailleurs

Threlford, W. L. ...

Hudson, E. J. M. ... W. Kent (Queen's

Own) Yeomanry

Gaumont Company.

Feldwick, O. ... Ryl. Horse Art.

Leblanc, M. ... French Army

Parker, F. ... Ryl. Field Art.

Tokeney, O. ... London Mtd Brig.

Field Ambulance

Tuohey, O. J. ... R.A.M.C.

Weltz, Charles ... French Army

Lee-Harris, G. ... Cycling Corps

Williams, W. J. ... Territorials

Holdstock, H. ... "

Miller, A. E. ... "

Grave, A. ... Ryl. Berks. Regt.

Oannon, J. ... Irish Guards (R.)

Gibbons, A. E. ... Naval Reserve

Handley, A. V. ... Ryl. Field A. (T.)

Rumbold, Sergt. W. ... 1st City of London

(Territorials)

Field, S. ... 10th Hussars

McGann, F. ... "

Marshall, W. H. ... "

Upton, H. H. ... Royal New

Corps

Rutter, H. ... Ryl. Field Art.

Howell, F. ... "

Clinton, F. ... "

Andrews, A. E. ... Territorials

Ramsden, H. ... Westminster

Dragoons

Harle, W. O. ... "

Toole, G. ... Westminster

Dragoons

Heawood, P. ... "

Brookes, O. J. ... "

Edie, J. ... "

Quarter, F. ... 10th Middlesex

Clarke, J. ... East Kent (Buffs)

Anderson, T. ... 10th Middlesex

Dunn, O. ... Ryl. Welsh Horse

Morris, — ... Reserve

Caney, — ... South Irish Horse

Kinnemont, — ... "

Slater, E. ... W. Riding Cable C

Roberts, O. ... Ryl. Field Art.

Smith, Alex. ... Glasgow Commer-

cial Batt.

Globe Film Company.

Bates, T. O. ... Berkshire Regt.

Peer, F. ... Ryl. Field Art.

Green's Film Service.

Otto, W. ... Army Ser. Corps

Grosvenor Exclusives.

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G. Guilbert.

Quilbert, O. ... French Army

Hepworth Company.

Crashaw, R. ... 5th Batt. R.F.A.

(Gunner)

Davies, T. ... Territorials

Franks, B. ... "

Hill, R. ... "

Jelly T. ... "

Perrin, A. ... "

Prior, H. ... "

Quilbit, O. ... French Army

Ideal Film Renting Company.

Andrews, H. A. ... Royal Engineers

Goodson, L. ... "

de Silva, L. ... Medical Corps

Griffin, S. ... Royal Enniskillens

Jury's.

Yeatman, B. P. ... Naval Reserve

Pexton, S. E. ... "

Dyett, O. O. ... Legion of Fron-

tiersmen.

Standing, R. ... "

Olark, T. ... Territorials

Boothbridge, A. ... London Irish (T.)

Kine Trading Company.

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 Hanell, T. ...
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 Levy, D. ...
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 Wellington, W. ...
 Fenning, A. R. ... King's Hussars

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 Macdonald, G. ... Colonial Infantry
 Bentham, J. ... King's Ryl. Rfs.
 Saint, A. ... Ryl. West Kent Regt.

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 Edgar, A. ... " "
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 Smith, Arthur ... Ryl. Horse Art.
 Unwin, W. ... Irish Guards

New Century Film Service.

Gornall, H. ... R.A.M.C.
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Pathé Frères.

Solenne, L. ... French Army
 Brugiere, — ... "
 Gérard, A. ... "
 Larry, B. ... "
 La Bonnie ... "
 Martin, — ... "
 Morel, — ... "
 Niolet, — ... "
 Nordmann, — ... "
 Ottenwalter, — ... "
 Roessler, — ... "
 Ruot, M. ... "
 Serre, M. ... "
 Serre, R. ... "
 Vimmont, M. ... "
 Gateman, P. ... R.A.M.C.
 British Army

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 Freestone, — ...
 Henneguy, — ...
 Hughes, V. ...
 Knight, — ...
 Smyth, — ... R.F.A.
 Ball, George ... Royal Field Art.
 Griffith, W. ... "
 Burnell, E. B. ... "
 Saunders, E. A. ...
 Lloyd, P. ... Territorials
 Barrière, O. N. ... Naval Volunteer
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 Zelcher, — ...
 Tomkins, — ...
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 Oswald ... Duke of Wellington's Own Yorks.
 Regt Transport Section

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 Lon. Imp. Yeo.

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Higgins, — ...

Manser, F. H. ... City of Lon. Rifles

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 Muddith, — ... Ryl. Field Art.
 King, A. ... R.A.M.C.
 Morris, O. ... 7th Welsh Cyclists' Corps

Hatcher, A. ... Ryl. Field Art.
 Saunders, — ... Welsh Horse
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 Evans, — ... Welsh Fusiliers
 Watts, F. W. ... 10th Batt. Liverpool Scottish

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 Corley, E. ... Dorset Regt.
 Marks, A. ...
 Newman, N. ... Ryl. Fusiliers (T.)
 Pickard, S. ... Ryl. Fusiliers (T.)
 Dickens, F. J. ... 10th Co. Lon. (T.)

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 Reinmann, O. L. ...
 Phillips, P. ...
 Mayers, Sergt. ... Ryl. Field Art.

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 Farmer, O. ... King's Ryl. Rifles
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West, A. H. ... R.A.M.C.

Williamson, T. H. ... 3rd. Batt. Co. of London (Suff.)

Witt, O. T. ... 28th Batt. Co. of London (Art.C.)

Wrennan Manufacturing Co.

Berryman, O. ... 9th Lancers
 Bohmer, Lieut.
 Gerald ... Royal Navy
 Garrothers, O. ... Territorials
 Healy, F. ... "
 Keevil, W. ... "

W. Onda's Film Hire Service.

Onda, Hugh ... Loyal N. Lancs. Regt.

X.L. Film Company.

Gregory, O. ... 1st Herts R. (T.)
 Oliver, H. S. ... Nat. R. (Foreign)

THEATRES.**Algburth Assembly, Liverpool.**

Dodd, — ... Kitchener's Army

Albert Hall, Morecambe.

Booth, Herbert ... Battalion King's Own Ryl. Lancaster Regt.

Alexandra Picture Theatre.

Winrox, O. ... 5th Hants. Terr.

Ann Street Hall, Glasgow.

M'Millan, Dan ...

Atherley Cinema.

Hill, H. ... 5th Hants. Terr.

Avenue, Sunderland.

Jeffrey, A. ... Nat. Reserve

B.B. Cinema, Greenock.

Robertson, W. O. ... Ryl. Scots Greys
 Buchanan, F. ... 5th A. and S. Highlanders

Belfast Picture House.

Sinton, E. ... North Irish Horse

Bijou Theatre, Manchester.

Kennay, E. J. ... Navy

Bournemouth Electric Theatre.

Johnson, Jack ...

Brislington, Bristol.

Murcum, O. ... Gloucester Regt.

Bowling, E. ...

Broadstairs Cinema.

Brenchley, R. H. ... Chatham Naval Reserve (lately H.M.S. "Cressy")
 Bottle, W. ... R. Fld. Art. (T.)

Broadway Cinema, Hammer-smith.

Collins, E. ... 1st Ryl. Dragoons
 Chipperfield, E. ... 10th Res. Hussars
 Gobby, J. ...

Burntisland Picture Palace.

Rodger, O. ... Territorials
 Henderson, O. ... "
 Craig, W. ... Regulars

Cabbage Hall P. H., Liverpool.

Scott, A. ... Reserves

Cardiff Cinema.

McDonald, Major ... Army

Charing Cross Picturedrome, Birkenhead.

Andrews, — ... Army Reserve

Cinema, Hoddesdon.

Mills, W. ... Grenadier Guards

Cine, St. Albans.

Knee, A. ... Territ. Infantry

Coatbridge Cinema.

Macfarlane, T. ... Scottish Rifles

Col. Stoke Newington.

Kidd, J. ... Army Ser. Corps
 Davis, C. ... 20th Middlesex
 McFarlane, H. ... City of Lon. Fusil.

Coliseum, Hull.

Johnson, E. ... Artillery
 Belcher, G. ... Infantry

Cork.

Morris, W. V. ... South Irish Horse

Coronation Imperial Theatre, Brighton.

Bloch, George ... French Army

Cosy Pic. Theatre, Telgmouth.

Mack, D. ...

Cosmo. Theatre, Wallasey.

Russell, Fred. ... Wallasey "Pals"
 Foster, Fred. ...

Coutts' Circuit, Swansea.

Jacob, Graham ... 9th Batt. Middx.

Crescent Thea., Manchester.

Law, James ...

Crieff Cinema.

Latimer, D. G. ... 6th. Batt. R. H.
 (Black Watch)

Latimer, R. G. ...

Gilbert, L. ...

Deansgate Elec. T., Bolton.

Wrigley, Edward ...

De Luxe, Sunderland.

Roberts, J. ... Rifle Brigade

Dolphin Street, Bristol.

Gilbert, F. ... Highland L.I.

Eagle Picturedrome, Portsmouth.

Calger, R. ... King's Ryl. Rifles
 Hunt, H. ... 6th Hants (T.)

Elec. Pal., Marble Arch, W.

Hodges, W. Seymour ... Royal Fusiliers
 (Sportsmen's Battalion)

Electric Coliseum, Watford.

Lovelock, O. ... R.F.A. (T.)

Electric Palace, Highgate.

Goggin, Dennis ... Naval Reserve
 Law, T. J. ... Devonshire Regt.

Electric Theatre, Devonport.

James, O. ... 5th Devon (Ter.)

Electric Theatre, Cambridge.

Dawson, D. ... Kitchener's and A
 Hardy, S. ...

Electric Theatre, York.

Rickards, E. G. ...

Ellis' Electric Theatres.

Ellis, A. O. ... Plymouth
 Yeomanry

Empire, Brighouse.

Sykes, J. ... Recruiting Officer

Empire, Coatbridge.

Oates, R. ... Dublin Fusiliers
 MacCracken, W. ...

Empire, Darlington.

Gibson, R. ... Royal Engineers

Empire Pic. Thea., Southport.

Ardern, W. ... King's Liverpool
 Rgt.

Levers, O. ...

Empire, Jarrow.

Loos, — ... Wireless Telegraphy

Falkirk Elec. Theatres, Ltd.

Anderson, William ... 7th A. and S.
 Highlanders.

Green, Daniel ...

Tainsh, Hector ...

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Baker, E. ... 5th Northumber-
 land Fusiliers

Fairgreaves, — ... Kitchener's Army
 McCartney, J. ...

Gem, Bristol.

Fox, S. ... Ryl. Field Art.
 Hennessey, R. ... 10th Field Art.

Gem Picturedrome, Bolton.

Jones, Thomas ... 5th Bat. N. Lanc.
 Territorials

Globe Pic. House, Nottingham.

Thompson, J. E. ... Grenadier Gds.
 Bailey, P. ...

Govan Cross, Glasgow.

M'Leod, F. H. ... East Lanes.

Greengate Elec. T., Plaistow, E.

Hill, A. R. (Director) ... Ryl. Engineers
 (London Div.)

Grand Cinema, Dublin.

Byrne, P. ... Irish Guards

Grand Parade, Cork.

Morris, W. V. ... S. Irish Horse

Grand Cinema Palace.

Newcastle-on-Tyne.

Soakes, T. ... Expeditionary For.

Harpenden White Palace.

Thorp, M. J. ...

Hessle Road Pic. Pal., Hull.

Nicholson, W. R. ... R.N.R.

Hillhead Salon, Glasgow.

Hill, J. ... R.A.M.C.

Hippodrome, Bo'ness.

Dickson, A. R. ... Army Vet. Corps
 Thomson, J. ... Territorials

Ibrox Pic. House, Glasgow.

Sowerby, W. ... H.M.S. Majestic

Imperial Cinema Co., Cork.

Gurd, O. W. ... 15th Batt., Co. of
 London, Terr.

Imperial T., Edgware Road, W.

Brown, T. ... Ryl. Field Art.
 Brown, W. ... Rifle Brigade
 Newbury, W. ... Ryl. Field Art.

Imperial Pic. Palace, Hanley.

Wenger, Capt. F. E. ... 5th North Staffs.
 Hughes, Sergt.
 Major E. ... Ryl. Engineers

Imperial Theatre, Hanley.

Toft, H. ... 5th North Staffs
 Regt.

Morris, R. ...

Imperial Thea., Preston.

McGraw, Charles ... Loyal N. Lanes.
 Regt.

Kentish Town Cinema.

Moss, H. O. ...
 Stannard, W. ...
 West, J. ...

King's Hall, Edmonton.

Nichols, R. ... Ryl. Horse Art.

King's, Ramsgate.

Baker, F. W. ... Nat. Reserve
 Pulman, S. ...

King's Theatre, Hanley.

Hazelwood, O. ... Staffs. Yeomanry

Kino, Jarrow.

Morris, — ...

La. Scala, Saltcoats.

Saak, Will ... Ryl. Scots Fusiliers
 Reid, Tom ... Ryl. Field Art.
 Hutcheson, — ... Regulars

Lime Street P. H., Liverpool.

Lang, P. ... Scots Guards
 Phillips, R. ... Territorials

Majestic, Stoke-on-Trent.

Stewart, Charles ... 2nd Contingent
 King Edward's
 Horse

**Majestic Picturedrome, Liver-
pool.**

Elliot, W. ... Ambulance Corps

**Majestic, Tottenham Court
Road, W.**

Bond, A. ...

Metropole, Bristol.

Ford, F. O. ... Devon Regt.

Motherwell Theatre, N.B.

Jefferson, Samuel ... Royal Navy (Sig-
 nalling Officer)

**Myrtle Street Picturedrome,
Liverpool.**

Weaver, Fred. ...

National Elec. Thea., Chatham.

Rumming, O. W. ... 5th Sussex Bty.

**Nevill Street Picture House,
Southport.**

Kelly, O. ... 7th King's Rgt.
 Goulter, R. ... Nat. Reserve
 Salt, W. J. ... Kitchener's Army

**New Century Picture House,
Liverpool.**

Phillips, R. ... Ryl. Gar. Att.

**New Century Picture Hall,
Liverpool.**

Harvey, Fred. ... Territorials

**New Century, Assembly Rooms,
Leeds**

Gale, J. ... Notts and Derby
 Regt.

Rivers, T. ... Territorials

Townsend, M. ...

Spibey, J. H. ...

Graham, F. S. ...

Sorviner, T. ...

New Cinema, Kilbowie.

Black, R. ... Ryl. Field Art.

Oak Lane Cinema, Bradford.

Jacques, A. ... Army Reserve
 Preston, R. ...

Varley, P. ...

Wolf, T. ...

Operetta House, Edinburgh.

Dunbar, O. ... R.A.M.C.

Murray, O. ... Cameron
 Highlanders

Ramage, O. ... Argyll and Suther-
 land Highlanders

Renouf, O. ...

Robertson, J. ... 17th Lancers

Palace, Edinburgh.

Scott, Quartermaster
 D. ... Regulars

Palace, Bristol.

Harding, O. ... S. Mid. Engineers

Palace, Sunderland.

McKenna, J. ...
 Falconer, O. ... Regulars

Palace Theatre, Huddersfield.

Hogton, — ... K.R.R.

Palais de Luxe, Liverpool.

Di金森, T. ... Northumberland
 Fusiliers

Smith, — ...

Paladium, Edinburgh.

Christie, James ... 6th Ryl. Scots (T.)

Palladium, Liverpool.

Clathworthy, F. ...

Panopticon, Glasgow.

Nish, Peter ...

Park Royal, Liverpool.

Peterson, O. ... Engineers

Pavilion Elec. T., Portsmouth.

Greig, Peter ...

Nightingale, H. ...

Pavilion, Newton Heath.

Morley, W. ... King's Ryl. Rifles

Pavilion, Sunderland.

Blyth, I. ... Durhams

Waterston, Corpl. ...

Pavilion Thea., Forfar, N.B.

Hewlett, E. ... H.M.S. Actæon

Picturedrome, Newcastle.Greenall, Sergt. ... Northumberland
Hussars (Yeo.)**Picture House, Halifax.**Ounlife, J. ... Duke of Wellington's
West Riding Regt.

Mashitter, T. ...

Hey, Tomlin ...

Booth, S. ...

Hewitson, B. ... Ryl. Gar. Art.

Sadler, R. A. ... and Yorkshire
Regt.**Picture House, Nottingham.**

Wilson, A. ...

Leivers, E. ...

Pic. Palace, Market Harboro'.

Quise, Arthur R. ...

Picture Theatre, Mansfield.

Clayton, Capt. ... Govt. Aero Corps

Picture Theatre, Paisley.

Seymour, Joe ... R.A.M.C.

Picturedrome, Sheffield.

Turner, H. ... Ryl. Field Art.

Pollockshaws.

McCulloch, A. ...

Playhouse, Cambridge.

Claydon, T. ... Kitcheners 2nd A.

Newman, N. ...

Prince's, Hammersmith.

Webber, W. J. ... Middlesex Ter.

Prince's Theatre, Preston.

Cookson, R. ...

Prince of Wales T., Liverpool.

Regan J. ... Ryl. Field Art.

Carmichael, J. ... Ryl. Irish Fus.

Prince of Wales Pal., Norwich.

Martin, O. A. ... 16th Lancers

Jones, — ... Territorials

Provincial Cine. Theatres, Ltd.

Bass, Sir Wm., Bart. ... 10th Hussars

Jupp, Dr. R. T. ... R.A.M.C. (S.A.
Campaign)Newbould, A. E. ... 1st Dragoons (S.A.
Campaign)

Worsley, T. D. ... 1st Dragoons

Mears, Capt.

Aubrey, D.S.O. ... Royal Engineers
(Gen. Manager)Grewar, L. ... 9th Montgomeryshire
Yeomanry

Drewe-Mercer, Capt.

H. A. ... Fusiliers

Sinton, E. ... 74th I.V. (Dublin)

Kirkby, M. ...

Pooocke, H. ... Ld. Lovat's Sets.

Kirkby, K. T. ... Vol. Dragoons

Young, J. H. ... Ryl. Fld. Art. (T.)

Spiers, H. A. ...

Brind, H. ...

Brown, J. ...

Wyman, W. J. ... R.N. Reserve

Cummings, — ... Ryl. Field Art.

Lydall, — ... Ryl. Sussex Regt.

Harrison, — ... Northampton

Eden, — ... Ryl. Horse Art.

Ryland, — ... Ryl. Field Art.

Tranter, — ... Ryl. Garrison Art.

Gibbons, — ...

Millichamp, — ... Warwicks

Thomas, — ... Gloucesters

Dommett, — ...

Mitchell-Innes,

Capt. N. F. W. ... 1st Lowland Bde.

Ryl. Field Art.

Dudley, F. H. ... Ryl. Field Art.

Kings, F. ... Wilts. Regt.

Oox, — ... R.A.M.C.

Greig, — ...

McWaters, — ...

Martin, — ...

Tavendale, — ... Ryl. Field Art.

Hanna, — ... Ryl. Garrison Art.

Mitchell, — ... 1st Highland L.I.

Grey, — ... 18th Royal Irish

McLeod, — ... Seaforths

Nolan, — ... Irish Guards

Farrell, — ... Ryl. Field Art.

Wardle, — ... D. of Wellington's

Andrews, — ... H.M.S. Dominion

Brown, E. ...

Pratt, A. ... Leicestershires

Simmons, — ...

Moore, Theo. ...

Warner, O. ...

Greaves, V. ... 10th Hussars

Harmer, — ... Leics. Sp. Res.

Goleridge, — ... H.M.S. Encounter

Humphreys, — ...

Johnson, — ...

Nightingale, — ...

Robertson, — ...

Runchman, — ...

Grindle, — ... Northumberland
Fusiliers

Gavagan, — ... R.I. Fusiliers

Larkman, — ... King's Ryl. Rifles

Swinoce, — ... Lancs. Fusiliers

Fryer, — ... 1st Lincolns

Oaffrey, — ... Ryl. Gar. Art.

Davis, — ... Ryl. Field Art.

Smith, — ...

White, — ... South Lancs.

Tomlin, — ...

Ounlife, — ...

Hewitson, — ... 1st Yorks

Sadler, — ...

Pro. Hippodrome, Airdrie.

Lowden, James ... Territorials

Public Hall Cinema, Hastings

Wright, O. ... and Ryl. Sussex R.

Jackson, W. ...

Pyke's Cine. Thea., Balham.

Thom, J. ...

Queen's Cinema, Forest Gate.

Gain, Capt. A. ...

Queen's Hall Birkenhead.

Hill, — ...

Pemberton, — ...

Hatton, — ...

Jones, — ...

Queen's, Ramsgate.

Hare, T. H. ... Army Ser. Corps

Church, W. ... Special Service

Queen's Theatre, Bolton.

Taylor, John ... Grenadier Guards

Queen's Theatre, Seacombe.

Hodson, W. ... Territorials

Rice Lane P. House, Liverpool.

Danes, Fred ...

Plumbley, Jack ... Motor Cyclist C.

Royal Pal. Thea., Ramsgate.

Ash, S. ...

Davis, W. ...

Rutherglen Electric.Mattocks, W. ... Lon. Div.
Engineers**Salon, Glasgow.**Lucas, O. W. ... 3rd H.L.I. City of
Glasgow Co. Bat.

Allan, Hugh ... Territorials

Marsh, A. ... 16th Lancers

Saronic's, Birkenhead.

Hunt, J. ... Cheshire Regt.

Shawlands Cross, Glasgow.

Muggooh, A. ... A. & S. Highlrs.

Clark, W., jun. ... Territorials

Shepshed Picture Palace.Ward, W. S. ... Ryl. Flying Corps
(Army Wing)**Shirley Hotel & Cinema.**

Grace, H. ... Dorset Regt.

Silver Street E. Pal., Leicester.

Wignall, W. ... Royal Marines

Smith, W. ... Lancers

Star Palace, Castleford.

Spink, H. ... Hussars

Star Kinema, Warrington.

Barnes, J. ... Expeditionary For.

St. Enoch's, Glasgow.

Moffatt, George ...

St. Julian's Thea., Guernsey.

Cowling, O. ... Army Ser. Corps

Strand Kinema, Portsmouth.

Wiltshire, George ...

Strand Theatre, Hull.

Harp, U. ... Army

Sun Hall, Bootle.

Allison, T. C. ... Territorials

Allison, W. ...

Malone, R. ...

Temperance Hall, Bolton.Wilson, F. W. ... R.N.R., H.M.S.
"Sappho"

Crook, J. ... N. Lancs Ter.

Temperance Hall, Preston.

Bennett, S. ... Nat. Reserve.

Theatre de Luxe, Bradford.Dickens, E. V. ... 1st Bradford Ser-
vice Batt. W.
Yks. Regt.**Theatre de Luxe, Norwich.**

Lovell, W. ... Army Reservist

Ray, C. ...

Haylett, J. ... 4th Batt. Norfolk
Regt.**Theatre Elite, Plymouth.**

Howe, (Private) H. ... 1st Devons.

Town Hall, Holyhead.

Davies, W. T. ... Royal Navy

Davies, O. ... Royal Engineers

Tron Pic. House Edinburgh.

Smille, R. ... Royal Engineers

Hill, J. ... K.O.S.B.

Vaudeville Theatre, Newcastle.

Baker, R. ... 18th Hussars

Vestry Hall, Bristol.

Carter, W. ... Somersets

**Warwick Picturedrome, Liver-
pool.**

Whelan, James ... Artillery

Wolverton Picture Theatre.

Greig, A. L. ... 5th Hants. Terr.

Zetland Pic. House, Bristol.

Hares, B. ... 6th Gloucester R.

Morley, Dainow ... 9th Battalion

Middlesex Regt.

Wright, H. ... 40th Brigade (3rd

Ammunition Col.)

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NEW YORK PUBLIC LIBRARY

"The Virginian" and "The Lost Paradise."

At the Trade show given by Messrs. J. D. Walker's World's Films, Limited, at the Shaftesbury Pavilion on Friday last, two films by the Jesse L. Lasky Feature Play Company and the Famous Players Film Company, provided a great artistic treat, which was thoroughly enjoyed by a large and representative audience. Widely differing in subject and treatment each play proved to be of vivid interest, and at the end of a long sitting a critical audience evinced its approval by genuine and spontaneous applause.

The first item, "The Virginian," is from Owen Wister's well-known novel, which in its dramatic form has had a long and distinguished career in the United States, and greatly added to the reputation of Mr. Dustin Farnum, who has been associated with the leading rôle from its first inception.

Owen Wister's novel is itself an amplification of many excellent short stories which appeared in *Harper's* and other American magazines, and which show a very intimate knowledge of the varied characters of life in the far West with much pleasant humour, strong dramatic instinct and a simple, healthy sentiment which makes the cowpuncher a very attractive figure with very human weaknesses and virtues, and no very contemptible vices.

"The Virginian" is a particularly pleasing example. With the brain of a resolute and resourceful man he has the heart of a somewhat mischievous boy, and there is little wonder that he is popular with every man and woman with whom he comes in contact—with the necessary exception of Trampas, the local bully, himself a very striking study of character. The cattlemen have subscribed for a school teacher, and Molly arrives by the overland coach. Her first meeting with the Virginian is during the journey when her drunken driver misses the way and lands the coach in the middle of the stream. The Virginian rides up and rescues her from her awkward situation. He falls very deeply in love but his methods are unusual and somewhat lacking in the amenities to which the young lady from Ver-

mont has been accustomed, and the Virginian finds himself "turned down." He is not greatly perturbed, for he knows his own mind and is fully resolved that the lady shall eventually come round to his own way of thinking. But there are many things in this wild Western life with which Molly can neither sympathise nor understand.

The Virginian's greatest friend, Steve, joins Trampas and his gang and is caught in the act of stealing cattle. The Virginian has been elected to trace and punish the cattle thieves, and his simple ideas of right and wrong are unaltered by the fact that the culprit is his dearest friend. He carries out the stern sentence dictated by Western methods, and when Molly learns that he has assisted at the execution of two men she turns from him with loathing, and decides to leave the town. The Virginian, however, is wounded by Indians,

who have been incited by Trampas and is discovered by Molly, who takes him home and nurses him back to health. He makes good use of his convalescence, and Molly confesses her love for him. All seems well, when Trampas returns to the town. He and the Virginian meet and have a violent quarrel. Trampas swearing to shoot the Virginian on sight at the next meeting. He tells Molly that he is

going out that night to settle the matter for ever, and she declares that if he does he need never return, for she will marry no man with blood on his hands. The Virginian leaves her and she spends the night on her knees in an agony of doubt. It is only when the Virginian returns after having done justice according to his lights, that she realises that she has been fervently praying for his safe return.

In this fine film the producer has had the great advantage of securing the services of Mr. Dustin Farnum for his original part, and the result is eminently satisfactory. It is a performance of great charm and consistent throughout, the lovable nature of the man, his boyish humour, his tenderness and his strength



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of purpose being equally brought into prominence, while Mr. Farnum's feats of horsemanship would do credit to any cowpuncher.

There are one or two incidents which lose some of their points by the absence of dialogue, notably the first quarrel with Trampas, which occurs when, over a card game, he addresses the Virginian by a coarse epithet. It is not the language which rouses his anger, for it has just been used as a term of jovial salutation by his friends, but he resents it as coming from a stranger who uses it in anger.

These are trifling instances which are amply compensated for by the great advantage the story gains from its magnificent setting and the spaciousness of its environment. The Barbecue and the humorous incident of the changing of the babies, the vast country over which the cowboys and Indians range, the grim scene of the execution, shown in a particularly impressive manner, and the very remarkable lighting effects on the prairie at night are all scenes which could not possibly be represented on the stage, and have rarely been equalled on the film. The result is perfect realism and an utter absence of stage artifice, and may be regarded as the finest achievement yet reached by this company.

"The Lost Paradise," produced by the Famous Players Film Company, is a drama of capital and labour, adapted by the late Henry C. Dethille, who is well-known as a collaborator with David Belasco, and we presume that it is one of the latest successes of Mr. F. B. Warner, who has long since established himself as a firm favourite in the United States. Although treating of the conflict between an employer and his workpeople the film raises no vexed social question, nor, indeed, is any attempt made to solve vital problems, but a sympathetic view is given of the hardships of the working classes, and is worked in to the scheme of a highly effective drama.

Rueben Warren, the assistant to Doctor Standish, a celebrated scientist, is the inventor of a dynamo which is likely to prove of great value, but in making chemical experiments an explosion occurs in which the doctor loses his life, and the plans of the new invention are destroyed.

Warren obtains the position of foreman in a large iron foundry owned by Andrew Knowlton, who manufactures a machine which

Warren recognises as his own invention, with being able to prove his interest in it.

Knowlton's daughter, Margaret, has been a frequent visitor to Dr. Standish, and Warren has had dreams of happiness with her when his invention should bring him fame and fortune, but in his altered circumstances she gives him plainly to understand that such dreams must be at an end, and Warren hears later that she has consented to an engagement with Dr. Standish's son, Ralph, who has been made a partner in Knowlton's business. Much discontent prevails amongst the workers in the foundry owing to the long hours and small pay, and this is brought to a head by the action of the firm in refusing to compensate a girl who is injured by an accident in the yard. Meetings are held, demands are made and repulsed, and a general strike is started.

About this time the diary of the late Doctor Standish is brought to Warren for arrangement with a view to publication, and from this

he gathers absolute proof that Knowlton has stolen the details of Warren's invention, relying on the fact that the plans have been destroyed.

For the sake of the girl he gives his word not to divulge the secret, but he insists on a recognition of the workpeople's claims. The workgirl, whose injury was the cause of the strike, discovers the secret, and imparts it to Margaret, and this leads to a satisfactory conclusion, in which Warren's future position and domestic happiness is assured.

It is a powerful and moving story, every scene is of thrilling interest, with the exception of the low comedy relief, which, in our opinion, at least, should be ruthlessly expunged. Mr. Warner's pleasant personality and handsome appearance show to great advantage on the screen, and the force and sincerity of his performance has been reproduced in a manner which shows unusual adaptability to a new and untried medium.

From a scenic point of view, the whole production is a triumph, and the manner in which the technical details of a great industry are blended with the story of the play reflects great credit on those responsible for the productions and for the camera work which is of faultless quality throughout. Mr. J. D. Walker, with his usual judgment, has secured two films of outstanding merit, which will take their place among the notable films of the year.



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NEWS FROM HERTS.

(BY OUR OWN CORRESPONDENT.)

Since the penning of my last notes on the local cinema theatres and their doings, two of the Watford halls have found it necessary to close their doors, the Kineto in the Market Place, and the Empire which latter hall came under the control of the Majestic Company early in the year. The reason for this step is not far to seek. In normal times Watford's theatres did well. Four cannot keep going now, and since the outbreak of war very few soldiers have been billeted in the town. Both the Central Hall, the biggest house in the town, and the Coliseum, have put out great efforts to secure custom, with good results for both these houses. Practically every other town in the county have thousands of soldiers in and around them, with the happy result that they have benefitted to a great extent.

Since the opening of the War Relief Funds, the Watford picture halls have made valuable contributions to them. I have already referred to the very successful concert given by the proprietors of the Central Hall, but have not stated that just over £55 was handed to the Watford Fund through this effort. Since then the Coliseum have held a cinema concert, from which nearly £15 was secured. Last week the Central Hall were able to put upon their programme a great attraction in the shape of Mr. Harry May Hemsley's unique entertainment, entitled, "In and Out of the Picture." Mr. Hemsley was booked as soon as his contract with Maskelyne and Devant's had expired, and his reception by the Watford public had been fruitful for the Central. The famous film, "England's Menace," is now being screened at the Central and is drawing good audiences.

The proprietors of the Coliseum are asking their patrons to choose their programmes through the medium of voting papers which are handed in at the theatre. The questions asked are "What kind of pictures do you prefer?" "Is there any special make of picture you favour?" and "Are you in favour of variety turns?" According to the decision of the majority, Messrs. Giffen and Moores will endeavour to base their future programmes, and it will be interesting to note the decision of the public.

St. Albans, now the centre of military activity in the county, sends many soldier patrons to the cinema, and it is quite an exhilarating experience to see the enthusiasm of an audience largely composed of recruits when pictures relating to the war are thrown upon the screen. Last week, one particularly successful picture was "Sons of the Sea," illustrating the training of a British seaman, and the film, "England's Menace," is now the chief film shown here.

Another film which met with great appreciation at one of the best known picture halls in the county was "The German Spy Peril," exhibited at the Hitchin Playhouse, at which is also to be seen each week one of the high-class variety entertainments, for which this house is now noted.

The town of Hertford now enjoys the best that can be got in the film market, thanks to the enterprise of Mr. W. Skipp, the proprietor of the Castle Cinema, and his manager, Mr. A. C. Hammerton. Since the opening of this house in August, there have been many recruits to the Army of people who find recreation and amusement in the cinema hall. Last week's films included "In Mid-Atlantic" and "Mystery of the Old Mill," both of which proved popular items. The Premier Theatre, Mr. C. E.

Sheppard's house, has been doing good business with "A Leaf From the Past," and the well-known sea film, "Lost in Mid-Ocean."

At the Princess's Theatre, Hemel Hempstead, the week's programmes prove very popular. "The Sign of Four" and "Dangers of the Veldt," have been the principal features in well chosen programmes. An effective appeal for the patronage of the public is being made by the management of the Hoddesdon Cinema, who state that some of the pictures from the front will reveal friends or relatives of those who see the films. A Keystone night was given here on Thursday with great success, and is likely to be repeated. The Ware Picture Hall makes a feature of war pictures, besides giving patrons a good selection of films. For the last few weeks the "Pathé Gazette" has been regularly shown at the Harpenden White Palace with good results, the greatest interest being manifested in everything that is screened.

NOTTINGHAM & DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A very great treat was provided last week-end at the Mechanics' Institution, Nottingham, when the fascinating moving pictures obtained by Mr. Herbert G. Ponting in the South Polar regions, who accompanied Captain Scott on his memorable expedition. Every item of the unique series of films was followed with the greatest interest by good audiences, and Mr. W. Payne's able lecture was greatly appreciated. It was announced on Thursday evening that Mr. C. H. Meares, a member of the exploring party, hoped to be present, but had been called upon by the War Office, an announcement which, although it occasioned some disappointment, evoked an outburst of applause. "Parseval" was also screened at the Mechanics' last week, Mr. Bernard Johnson supplying the musical accompaniment on the great organ. So successful has "With Captain Scott in the Antarctic" been that another week's booking has been obtained.

Mr. T. P. Hennessy, manager of the sumptuous Picture House, Long Row, always keeps ahead with the best films, and crowded houses are ever present. The London Film Company's production of Sir Herbert Tree's famous play, "Trilby," has delighted patrons here this week. A notable comedy on the same programme was "The Mother of Seven." The war pictures and travel subjects are maintained at the usual high standard, while the music discoursed is of a particularly high order. "Flying for Fortune" was a powerful exclusive last week.

The all-absorbing theme of the moment—war news—is a prominent feature on every programme in the city, but none more up-to-date can be found than at the Goldsmith Street Picture Palace. Mr. Hamilton is handling the business at this popular house in a very able manner, being assisted by Mr. Morris. "The Great Turf Sensation" and "The Defence of Alost" were successful screening last week.

At the Regent's Hall, "Traitors to Their King," "The Gang of the Pointing Finger" and "The Rajah's Tiara," are the latest bookings, and business is quite brisk. Mr. Gunn well maintains the popularity of the Globe Picture House. Selig's "The Estrangement," Hepworth's "The Strength of the Weak" and "Boot and Saddle" supplement a strong list of war pictures.

SOUTHAMPTON SHOWS.

(BY OUR OWN CORRESPONDENT.)

Its atmosphere of luxury, no less than its maintenance of a high standard of exclusives, has established the Gaiety Picture Theatre upon a firm footing in the public esteem, at a time when many other halls are beginning to seriously feel the effects of the dislocation in the life of the town caused by the war. Southampton has probably supplied many more men for the country's needs than any other town of its size in the kingdom, and their departure on active service has robbed some of the halls of a large proportion of their regular *clientele*. In these circumstances it might reasonably have been expected that the Gaiety had an uphill task before it, and it is a tribute to the wise discrimination of the management in booking to the taste of the public that such success has been achieved. The exclusives screened by Mr. Arthur Pickup last week were both intense and realistic dramas—"Dealers in Human Lives" and "Locked in Death." The horrors of the opium traffic have been ruthlessly exposed this week in "The Slave of the Poppy," and a film of great topical interest, "The Eye of the Government," throwing a lurid light on the spy system, will be shown to-day (Thursday). Next week's first feature is "Trilby," as played by Sir H. Beerbohm Tree and a leading London company.

One of the most successful theatres of the suburbs is the Portwood Palladium, which is run on progressive lines by Messrs. Hood and Bacon. Here I am always sure of a warm welcome from the manager, Mr. W. T. Bartlett. "The Lights o' London" was featured last week-end, and this week's bookings include "She Stoops to Conquer" and "Bootles' Baby." The last-named, which will be screened to-day, should fully strain the holding capacity of the Palladium. Two very fine exclusives have also been secured for next week in "Queen's Love" and "The Battle of the Sexes."

On the Scala, Shirley Electric and Northam Picture-drome circuit capital programmes have been provided from the following films: "Up to Her Tricks," "Cheri-Bibi," "Good Little Devil" and "Protea and the Infernal Automobile." "Sixty Years a Queen," a 6,000 ft. presentation of the reign of Victoria the Good, is being shown at Northam during the whole of the present week.

Mr. S. A. Apperby has been giving the public some very good things at the Carlton recently, last week's films—"Hamlet" and "Tannhauser"—being quite of a classical character. "David Garrick," featuring Sir Charles Wyndham in the title *rôle*, which followed on Monday, should form a strong attraction for any theatre, and, by way of a change, a fine detective drama will be unfolded in "Paul Sleuth and the Mystic Seven" to-day.

With a taste for arousing the curiosity of his patrons, Mr. Percy Lambert, of the Southampton Picture Palace, East Street, is making a bold display of the great naval mystery curiously entitled "February 31st," which has been booked for Monday next. A military drama, "A Case of Honour," is preceding it to-day. "The Tramp" was screened at the beginning of the week, and "Wife" on Sunday. Mr. Miller's bookings at the Alexandra this week include

"Modern Outlaws," "An Elopement in Rome," "Unexpected" and "Broncho Billy's Outlaw."

Mr. W. Buck is doing a very comfortable business at the Atherley. His programmes are always of very high merit and steady progress inevitably follows. Last week's star picture was "A Ranch War, a stirring film with a love interest, and a sporting turn was given to Monday's change by the inclusion of "The Great Turf Sensation." Mr. Buck announces the booking of "A Message From Mars" for next week.

A most skilful craftsman with the brush, and a good all-round manager to boot, is Mr. Turner, of the East Street Electric Theatre, whom I found transforming an empty canvas into a "thing of beauty," with another handsome finished picture hung before him on the wall, on the occasion of my last visit. Mr. Turner's tastes as an artist coincide with his tastes as a manager. A finer picture than "A Midnight Wedding," which was presented this week, it would be difficult to conceive. "The Passions of Men" will be screened to-day, and the bookings for next week include "At the Mercy of Niagara" and "In the Grip of Morphine."

Things are brightening a little in the Shirley district, and attendances at the Shirley Cinema have correspondingly improved. "The Quicksands," a story of the Philippines, was well received last week, and this week's features are "Madame Coquette" and "Lost Through Greed."

A picture and variety entertainment in aid of the Belgian refugees, large numbers of whom are being found homes in Southampton, was given at the Empire yesterday (Wednesday), with satisfactory results. Among recent Empire films have been "The Power to Kill," "The Corner House Burglary," "The End of the Robespierre" and "The Death-bed Marriage."

At the Kingsland last week, Mr. Lang screened with success "He Never Knew," following up this week with "Lust of Power" and "The Honour of the Law."

Thanks have been expressed to the proprietors of the Palladium, the Atherley, and the Empire for placing their halls at the service of the Friendly Societies' Medical Association for the first annual entertainment of their juveniles last week. Nearly 2,000 youngsters attended the picture performances, and all of them thoroughly enjoyed themselves.

PALMER'S GREEN PATRIOTISM.

On Saturday last, the management of the Queen's Hall Cinema, Palmer's Green, placed their building at the disposal of the local recruiting committee, and a patriotic meeting was held. There was a crowded attendance, the numbers having been swelled by the fact that a procession had taken place prior to the meeting. The local organisations were well represented, and amongst the speakers were Col. Sir John Young, C.V.O., Capt. Prettyman Newman, and members of the Wood Green Council.

THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

On the High Seas.

We have here an unusually well-constructed drama, abounding in stirring incident, and providing an excellent entertainment. In its way, it is quite one of the most satisfactory productions we have seen, offering, as it does, an interesting if not particularly original, story, worked out in a logical, clear-cut manner, and including many highly effective situations. It is a healthy, honest drama, and as such can be recommended.

John Howard, a wealthy shipowner, is anxious to "make a man" of his indolent son, and to that end entrusts the young man to the care of one of his captains, Jim finds the hard work of a sailor none too pleasant, but his lot is sweetened by the interest Dorothy, the captain's daughter, takes in him. Unfortunately, this arouses the jealousy of the mate, who proceeds to make life as unpleasant as possible for our hero, who at length retaliates and knocks the mate out in an exciting fist fight. The latter departs, breathing vengeance, and induces the captain to take action on the pretence that mutiny is rife. The men argue the matter with the captain, and the mate, stealing behind Jim, who has been nominated spokesman, fires at the captain from under his upraised arm. Jim is immediately imprisoned, and the wounded captain carried to his cabin. Here he examines Jim's pistol, and finding the cartridges intact, sends for the mate and accuses him of the attack. High words ensue, and the mate, waiting his opportunity, springs on the captain and stabs him. Hastily he has the body consigned to the sea, and temporarily assumes command, only to meet with a fatal accident. On his deathbed he confesses his crime, and Jim, his liberty restored, gladly takes his turn "at the wheel," heading the ship for home, accompanied by the charming little heroine, who has staunchly believed in his innocence.

The film is excellently acted by a strong company, including Mr. Alexander Gaden as Jim Howard and Miss Dorothy Phillips as the captain's daughter. The photography is good throughout, and the scenes on board are picturesque, and add a touch of realism to a very interesting production. (Imp film. Trans-Atlantic Film Company. Released November 30th. Length 1,996 ft.)

The Symphony of Souls.

It would make the task of the reviewer delightfully easy were he called upon to pronounce

judgment on productions of equal merit to "The Symphony of Souls." Very rarely indeed have we seen a film treated so tenderly, so beautifully as this. Yet there is very little in the story, except that it is human and appealingly simple, and raised far above the average by the superb acting of Miss Ella Hall and Mr. Robert Leonard. Theirs is no ordinary performance; it is not even showy, or what is termed "out-standing"; but it is distinguished by the quiet sincerity of the true artist. "The Symphony of Souls" is, without exaggeration, as near perfection as it is possible for any film to be. Its photography is remarkably beautiful; there are no harsh tones, but every scene is soft and subdued. Altogether, it is a production on which the Rex Company deserve the heartiest congratulations.

Robert King, a struggling young musician, lives with his mother in a small apartment house. In the adjoining rooms live a widow and her little blind girl. The woman dies, and Ella is adopted by Robert's mother. The girl's helplessness and sweet resignation appeal very strongly to Robert, and provide a wonderful inspiration for the composition upon which he is engaged. Later, Ella's true parentage is discovered, and after a struggle Robert decides to accept the offer of her wealthy grandfather to take her to his own luxurious home. It is a sad parting for all, and Ella, surrounded with every comfort, longs for the return of the old happy days. Meantime, Robert's symphony has been produced and accorded a flattering reception; it is the first step to fame, and Ella, who insists on hearing a full description of his triumph, sends for Robert. She offers her congratulations, but Robert first plays the symphony to her and then takes her in his arms; the symphony of souls is their own, and none can share it. (Rex film. Trans-Atlantic Film Company, Limited. Released December 3rd. Length 989 ft.)

Everywoman Should Know.

In spite of the many obvious difficulties confronting the producer of this allegory, it must be admitted he has accomplished his task with great skill and delicacy. It is certainly through no error of his that the production, although of undoubted interest and very cleverly constructed, appears somewhat laboured and artificial in sentiment. It is, so to speak, treading on dangerous ground to attempt a visualisation

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of a theme requiring the most delicate, æsthetic treatment in the modern material manner. The appeal of the allegory becomes tinged with a false realism, which destroys its slight fabric, and in its place we have what may be termed a dramatic modern morality play. Apart from this, there is much to which we can give unqualified praise in the production. It is staged in a highly effective manner, and loses nothing by reason of its simplicity. The characters, if not conforming to the spirit of the allegory, are boldly drawn and well interpreted, although in some instances there is a slight tendency to over-act. The final scene, witnessing the triumph of Good over Evil, is remarkably well done, and Miss Cleo Madison as the Woman gives a truly superb performance.

The story deals with the gradual influence of the Spirit of Evil over the Woman, who, in spite of the loving care of her mother, quickly forgets her innocent, humble life in pursuit of pleasure. She is surrounded by evil associates, notably Flattery and Vanity. At length Evil tires of the Woman, who is cast out of his house. She returns to her home, only to learn of the death of her mother. Ignoring the unspoken plea of Good, she abandons herself to Vice and Lust. A year passes, and the Woman's degradation is complete. Hag-like and woebegone, she visits her old haunts, only to be thrust out by those who were her companions. Returning to her hovel, she determines to end her life. The final struggle ends in the Woman's mute appeal for help and guidance, the dominion of Evil vanishes, and the Spirit of Good takes possession of her soul.

As we have said, the acting is of a high order throughout. The Spirit of Good, it must be confessed, is made a very colourless character, and the part is played in a very minor key. Vanity and Flattery are meritorious performances, and the Spirit of Evil is a vivid creation. Lust and Vice are somewhat overdrawn, but in many ways "Everywoman Should Know" is a remarkable production, and one that should certainly be seen, as it reveals to us in Miss Madison an artiste of exceptional talent and charm. The film will, no doubt, be handled with success. (Gold Seal film. Ideal Film Renting Company. Exclusive. Three reels.)

Hearts of the Forest.

Francis M. Wright has written a simple and very effective drama under this attractive title, which is produced with every artistic attribute by the Edison Company. It is the life story of a man whose wife deserts him for the pleasures of a gayer life in town, and who takes his little child into the retirement of the country, hoping to find distraction and contentment in work in the open. His little girl is befriended by a young widow, Rose Graham, who encourages the child's visits to her home. The little child is bitten by

a snake, and it is Rose Graham's devotion and careful nursing that restores her to health. A strong friendship grows up between the man Carey and Rose Graham, and eventually he finds himself in a position to ask her to become his wife.

After they have been happily married for some time, a woman finds her way to the village. It is Carey's first wife, who, deserted by her lover, and in desperate straits, has travelled far to ask forgiveness and obtain relief.

The sight of the domestic happiness which she was never able to give, alters her purpose, and, turning from the door, she wanders out alone into the night.

It is a film containing many beautiful scenes, and is excellently played by Miss Marjorie Ellison, Miss Alice Gray and Mr. Augustus Phillips, a charming performance of the child being given by Miss Helen Coughlin. Edison Company. Length 1,045 ft. Released December 3rd.

The Gardener's Daughter.

The producers of this film, an adaptation of a favourite poem by the late Lord Tennyson, have every reason for congratulation upon a most artistic result. The beauty of the settings, quality of the film, and accuracy of costumes are strong points in its favour, and entitle the release to a distinctive success, unless, indeed, the film should suffer through an injudicious position in the programme. The reason for the latter remark is that we have known similarly worthy and uplifting efforts to follow items the very antithesis of the poetic, the result being a re-



action whereby a real "classic" has met with a cool reception at the hands of the audience. The lines of the poem are cleverly drawn upon, and are just sufficiently used to enable a clear depiction of the story, which is set forth amidst some of the most charming scenery to be found in the southern counties. The fine old mansion and grounds, the silvery Thames and a romantic churchyard, with its dominating Gothic architecture, provide some truly exquisite settings. The story, a simple affair, deals with the ardent

love of an artist and the tragic end of the fair object of his dreams, the unveiling of the mysterious canvas being the final scene of the play. The acting is consistently good throughout and most befitting, the work of Miss Nora Chaplin in the name part being especially delightful. We would advise a careful selection of music for this release, and feel sure that, properly presented, the film will be found a pleasing "feature" and a refreshing relief from stereotyped items of a dramatic nature. (Clarendon Film Company. Released December 14th. Length 1,460 ft.)

Through the Valley of Shadows.

We have here a striking drama of human nature which is quite certain to appeal with direct force to the sympathies of almost all who see it. The Turner Film Company have been singularly successful with pictures of the class of which the present film is a first-rate example, and one is glad to see that they are continuing in this direction, which affords their abilities the utmost scope.

"Through the Valley of Shadows" is less a play in the conventional sense than a visualised human document—the history of a typical woman of the middle classes, who, through a series of unfortunate circumstances rather than by any real fault of her own, is caused to exchange the easy comfort of a happy home for the storm and stress of life alone in a cruel and wicked world, until ultimately Fate leads her back to her natural haven. As nearly as possible this theme is presented with absolute naturalness and with an entire freedom from the usual exaggerations of character and action whose artificiality, although well enough behind the footlights, is so transparent on the screen. It is true that the play contains several minor incidents depending upon improbable, though not impossible, coincidences, and that the villain of the story is a being almost unbelievably wicked. But even if the plot has its occasional rough places, the acting and the production redeem everything.

As is the case with most Turner films, "Through the Valley of Shadows" is primarily a triumph of acting and production. It constitutes, indeed, an admirable example of the paramount importance of these two considerations in the making of a picture play. Miss Florence Turner has so often been eulogised in these columns that to add further praise to her wonderful art seems unnecessary, though it is certain that the brilliance of her talent could hardly be over-estimated. As the frail, pitiful, but wholly sweet and womanly heroine of the present picture, Miss Turner adds yet another portrait from life to the long and notable series she has already given us. And in some respects this latest performance is one of the best of them all. Without a single exaggeration, with perfect restraint and with the fullest sympathy, she lays bare

the soul of a woman, indicating with sure and vivid art every motive, every thought, and every emotion, and yet never passing the limits of the quiet and natural ease of manner which is so essential in a successful screen interpretation. She gives a really remarkable study of psychology, and invests the plot with a thrilling interest and realism which it could never have possessed in itself.

It would be unfair, while praising the acting of this film, to omit mention of the almost equally striking performance of Mr. Edward Lingard as the villain of the story. We drew special attention to Mr. Lingard's skill as a film actor some time ago, and, although we have had too few opportunities since then of admiring his work, we have never ceased to regard him as one of the finest "heavy men" appearing in English pictures at the present time. As the heartless and treacherous evil genius of the heroine of "Through the Valley of Shadows" he gives us perhaps the finest character study we have yet had from him. It is a performance of amazing force and realism, and should widely increase his reputation throughout the country.

Mr. Larry Trimble may justly be regarded as one of the foremost living producers of picture plays, and the present film is full of evidences of his individual artistic talent and unerring technical skill. The immense importance of the producer is too apt to be forgotten by those who accept unthinkingly the finished results of his labours. But even those who usually neglect this aspect of a film play can scarcely be unconscious of Mr. Trimble's far-reaching influence on the present work. One is sensible of his guiding and shaping hand in the smoothness and perfect proportions of every single scene.

There is a good deal more which might be written concerning "Through the Valley of Shadows," though there is nothing more, unfortunately, for which we have space at the moment. It is a notable picture in a great many respects, and it thoroughly deserves all the success it is quite certain to obtain. (Turner film. Kinematograph Trading Company, Limited. Released November 9th. Length 3,700 ft.)

The Phantom of the Brain.

We have here a thoroughly creditable piece of work by an English company who have not made the too frequent mistake of allowing their ambition to overleap their capabilities. "The Phantom of the Brain" is a straightforward and natural little story, essentially English both in presentation and setting, telling how an elderly husband, unnecessarily jealous of his young wife, dreams a dream in which the disasters, following upon a too hasty assertion of his jealousy, are made clear to him. The fact that the chief portion of the action is framed in a dream slightly detracts from its force, but the nature of the story, perhaps, renders this the most satisfac-

tory method of handling it. There is one episode in the play—delicately indicating a young girl's fall from virtue—which may make the film over "strong" for some audiences. On the other hand, it should be pointed out that it contains nothing which can be regarded as objectionable. The scenes connected with the above-mentioned episode are carefully and tactfully dealt with, although they are interpreted with a graphic and natural sincerity which makes them full of real human interest. Particularly effective is the scene in which the betrayed girl's mother wrings the latter's secret from her unwilling lips.

"The Phantom of the Brain" is a powerful and, in some respects, striking little play. The theme upon which it touches is a perfectly legitimate one, and is handled every day in the ordinary theatres with far less reservation and restraint. Altogether, it is an interesting production upon which the Searchlight Company may be congratulated. (Searchlight film. R. Pricur and Co., Limited. Released November 23rd. Length 1,120 ft.)

Oh! What a Night.

This film forms a cogent example of a certain type of rough and boisterous humour, and is in reality a farce upon the lines of certain Continental productions. Although for the most part wildly improbable, there is an undoubted ingenuity about the main situations that renders the story exceedingly diverting, and the producer has gone to considerable pains in extracting every ounce of fun out of the material provided. Some of the scenes are, however, of a nature which will probably be better explained by the film itself than by any written description, and we can quite imagine that the release will, in certain quarters, meet with an almost riotous reception. We are told that the bookings are extremely good for the subject. While in no way desirous of any disparagement, we should, however, certainly advise a personal view of the film itself by all who may contemplate a consideration of the release for their programme. (X.L. Film Company. Exclusive. Length 2,000 ft.)

The Motherless Kids.

A good deal of the humour, and not a little of the pathos, is herein evolved from a joke perpetrated upon the unsuspecting lady owner of the farm by one of the hands. The latter, Sammy by name, will, by the way, cause much laughter by his facial expressions and quaint acting. The work of Miss Fischer is in her most charming vein, Messrs. Harry Pollard as the widower, and Allyn Lewis, the farm hand, sharing honours on the male side of the cast.

The story, which is developed among charming scenery, with occasional glimpses of an extremely well-kept farm, concerns, in the first place, a decision that additional stock is required. The apparently innocent novice dispatches her hired man to procure two kids. He returns with an answer from a neighbour that reads quite satisfactorily, but Sammy, like Brier Rabbit, "sez nuffin." The lady farmer gets the surprise of her life when the "kids" arrive, but, noting their neglected condition, gives them a thoroughly good wash and an enjoyable day.

Subsequent visits follow, until a day comes when the two new charges are taken ill. The fair philanthropist pleads with their widower father to be allowed to nurse them, and when their recovery is assured we see that a love romance is developing, and that Sammy has long ago been forgiven his little joke. Just a homely tale, but well presented in every way, interesting throughout, and given in that style which cannot fail to strike a responsive chord. Perfect quality forms an additional recommendation (American Company (London), Limited. Beauty film. Released November 26th. Length 990 ft.)

The Old Army Coat.

In this interesting drama, the fifth of the Alice Joyce series, the characters are vividly drawn, and the resources of the producer have been heavily taxed. The result is a weaving together of highly varied incidents, the whole quite befitting a most appealing story, the only weak point of which is, perhaps, a leaning towards superfluous spectacle.

The leading lady needs no recommendation as an artiste, her part being charmingly rendered. The old veteran is another fine piece of character work. A dramatic opening shows the idle nephew being forbidden the house. The veteran's ward is favoured in the will, which is eagerly sought by the nephew upon the old man's demise. The girl secretes the will in the old army tunic, which the nephew wrathfully hurls out of the window. The action henceforth revolves around a search for the missing garment, which is, after many days, discovered by the heroine herself in a most romantic manner. The scoundrel is thus hoisted upon his own petard and forced to relinquish his assumption of ownership over the old man's estate.

The manner in which the earlier life of the old veteran, with elaborately staged battle scenes, is shown is by means of iris dissolving effects. These, however, become a little irksome through their mechanical frequency and reiteration. In all other respects, however, the production is wholly admirable, and will, without a doubt, score distinctive success. (M.P. Sales Agency, Limited. Alice Joyce Feature. Released December 14th. Length 2,112 ft.)

THE **Johannesburg Bandits.**

THE GAUMONT CO., LTD., will release on
MONDAY NEXT, OCTOBER 26th.
a film 350 ft. in length illustrative of
the escapade of three bandits near
Johannesburg whose career of crime
led to the untimely

DEATH OF GENERAL DE LA REY.

The film shows incidents in the final scenes, when the
bandits sought refuge in a cave and finding escape
impossible committed suicide after murdering Mrs.
Foster, the wife of the leader.

Finally the film illustrates the funeral of General
De La Rey, a famous Boer General. Being driven
along a road upon which the bandits were expected,
his chauffeur did not stop when called upon by the
police, and the resulting volley killed the General.

350 ft. @ 2½d. per ft.

Monday, October 26th.



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Branches at Liverpool, Manchester, Birmingham, Cardiff, Glasgow, Newcastle and Dublin.

Telephone—Gerrard, 5966 (4 lines).

Telegrams—"Chronophon, London."

The Village of Death.

We have in this well-contrived war drama what may be termed a crystalloid and re-edited form of a film which very favourably impressed reviewers some months ago. The production, which is by the Cosmograph Company, of Paris, was made upon the actual spots where the incidents, which are of the Franco-Prussian War of the 'seventies, took place, and a huge crowd of regular soldiers were engaged in the battle scenes. The result is, in the new form of the film, a truly vivid and stirring replica of such scenes as are now actually happening in the selfsame area, the addition of new sub-titles and a patriotic final length giving the necessary topical interest.

There is but little need for a recapitulation of the story, but we might add that it depicts incidents which led up to fierce fighting in a frontier village, this forming the actual outbreak of the great war, some of the scenes being of a particularly thrilling description. The methods of the spy are also well shown. A heroic last stand by a gallant little band of French soldiers ends a story which will forcibly appeal wherever the film may be presented. The length has now been revised, and a considerable gain in crispness is the result, the good quality also forming a strong recommendation for booking. (Omnifilm Company. Cosmograph film. Exclusive. Length 2,400 ft.)

The Kineto War Map.

This little film embodies an idea so strikingly excellent and effective that one wonders it has not been made use of before, and like other great ideas it is exceedingly simple. The Kineto War Map is just an ordinary map of the war area, the positions of the various armies on which are marked in the usual manner by flags. But, instead of having to be content with the fixed position of the forces on one particular date, we are enabled by the Kineto map to watch their progress backwards and forwards all over the huge field from the very commencement of the campaign. It is, that is to say, a war map in animation, showing with graphic precision the exact course of the whole war—so far as such knowledge has hitherto been obtainable by the public. There are certain improvements in the carrying out of the idea which might be, and doubtless will be, made in future editions of this map. The movements are rather too rapid, for example, and the vastness of the area involved makes it somewhat difficult to follow satisfactorily all the various tactics at once. We would suggest, therefore, that the film should be extended, and that, instead of presenting the whole map upon the screen, the different theatres of war should be dealt with in sections. The Kineto War Map is, however, a most fascinating and novel film, which will prove of irresistible interest to any audience. We cordially re-

commend it as a most attractive novelty. (Kineto, Limited.)

Wake Up!

Described as a "patriotic photoplay," "Wake Up! Or a Dream of To-morrow" is obviously intended to convey a forcible object lesson in favour of universal military service. Although in this respect it is somewhat late, its arguments may doubtless now be taken as applying to the need for voluntary recruits to Lord Kitchener's new army.

The film opens with scenes showing the endeavours of "Field Marshal Sir Robert Mars" to arouse his country to a realisation of the necessity for preparedness against invasion (the date is anterior to the present war), what time "Lord Pax, Secretary of State for War," argues for the reduction of armaments. The rest of the picture is a visualisation of a dream, dreamed by "Lord Pax," in which he sees England successfully invaded by a cruel foe, "The Vævictians," as a direct result of his own policy of compromise and unsuspecting confidence. Throughout the battle scenes of the dream there runs a conventional "love interest," supplied by the War Secretary's daughter and his own private secretary, who, between them, also succeed in recovering from the enemy a stolen "plan for the defence of the East Coast."

As will be gathered, the production follows the main lines of many similar plays and novels. Considerably its most interesting and effective feature is its picture of the invasion of England. Although some of these battle scenes are well presented, however, many of them, on the other hand, are somewhat crude and unconvincing. The fact that the British soldiers and the "Vævictians" are practically identical so far as uniforms are concerned in the majority of the episodes depreciates the interest of the action, and is likely to prove embarrassing to patriotic audiences anxious to voice their sympathies. Several of the pictures illustrating the ruin wrought by the invaders are quite cleverly done, though in places the photographic quality is not all that it might be. The scene showing the murder of three girls is rather ludicrous, and the example of "rapine" appears to us both unnecessary and undesirable; but these two brief episodes may easily be eliminated.

It would seem rather a pity to have introduced into a picture, which depends so much upon vivid realism, a sub-theme so reminiscent, in its artificiality, of ordinary melodrama as that which deals with the adventures of "Lord Pax's" daughter and her lover. Possibly, however, it is necessary to complete the interest of the film from the standpoint of the average audience. One fancies, moreover, that "Lord Pax's" predilection for golf need not have been insisted upon in a film produced at such a moment as the present.

We should be exceedingly loth to find fault unnecessarily with a film having so admirable an object as "Wake Up!" and produced under such excellent auspices as those of the Council of the Boy Scouts' Association (who, we are told, have assisted in its production in common with the authorities of the War Office). Although a desire to maintain the honesty of our criticisms makes it impossible for us to ignore the weaknesses we have mentioned, we have nothing but praise for the general sentiments of the film, and we cordially wish it all the success imaginable. (Eclair Film Company, Limited. Wake Up Exclusives.)

Her Trip to New York.

This infinitely delightful little film is less a play than an inspiration. It is just a perfectly exquisite twenty minutes of human nature set upon the screen without a breath of artificiality or exaggeration to spoil its natural sweetness and irresistible human appeal. It has scarcely any plot, and its settings are entirely unambitious, and yet it is more pleasing and a far bigger accomplishment than many elaborate productions of twice its size and costliness. It is simply an incident of real life, dealing with the secret longings of a little girl-wife to pay a long-promised visit to New York. Her young husband, over-conscious of the responsibilities of married life and ambitious for the future, is so wrapped up in his work that he forgets all about the trip, which means so little to him, but, although he cannot understand it, so much to the wholly feminine little woman he has wedded. The girl sees her hopes fading gradually away, and

though she does not complain, the bitter disappointment makes her positively ill. When he realises this, the husband is, of course, full of self-reproach, and, the visit being definitely arranged, the charming piece comes to a happy conclusion.

The girl is enchantingly played by Miss Ruth



Stonehouse, who finds here a part to suit her exactly, whilst Mr. E. H. Calvert is equally admirable as the husband. "Her Trip to New York" is an exquisite fancy, full of real sentiment and the greatest charm. It deserves the widest success. (Essanay film. Released November 9th. Length 1,031 ft.)

FILMS ON VIEW.

The following forms a summary of Films which Buyers or Viewers will be enabled to witness in the Show-rooms during next week.

AMERICAN COMPANY (LONDON), LTD.

Title.	Des.	Length	Released
Winsome Winnie.....	Com	100	Dec. 17
From Monday.			
Daphnia	Drama	1985	Dec. 21
Till Friday.			
Taming of Funnybrook Nell...	Drama	1000	Dec. 17
9.30 to 6 p.m.			

CINES CO., of Rome.

Title.	Des.	Length	Released
Munroe Manor Mystery.....	D	2900	Dec. 7
Florence	S	395	— 7
Bloomer as Crusoe.....	Com	695	— 7
Stout, Leader of Fashion.....	Com	720	— 10

(From Tuesday onwards. All "back releases" can be seen Mondays and Fridays of each week.)

Messrs. THE CLARENDON FILM CO.,

Title.	Des.	Length	Released
The Gardener's Daughter.....	D	1460	Dec. 14

(Daily.) Digitized by Google

THE COSMOPOLITAN FILM CO., LTD.,

Title.	Des.	Length	Released
'Twixt Love and War.....	D	2570	Nov. 30

(Daily.)

ECLAIR FILM CO., LTD.

Title.	Des.	Length	Released
The Threshold of Life.....	D	2046	Dec. 7
The Heart of Carita.....	D	1032	— 7
Whom God Hath Joined	D	1961	— 10
A Slippery Spy.....	C	1047	— 10
In A Persian Garden.....	D	2042	— 14
A Tale of the Desert.....	D	1037	— 14
The Mystery of an Old Trunk.....	D	1007	— 17
Metamorphoses	Tr.	429	— 17

Monday to Thursday inclusive. All day.

(Showing two programmes instead of one. Special arrangement for this week.)

LUBIN FILMS.

Title.	Des.	Length	Released
By Whose Hand.....	D	2004	Dec. 21
Too Many Aunts.....	Com	542	— 21
Pins Are Nails.....	Com	367	— 21

The Better Man.....D	1004	—	24
The Widow and the Twins.....Com	503	—	24
Rastus Knew It Wasn't.....Com	378	—	24

Monday to Saturday, inclusive.

M.P. SALES AGENCY, LTD.

Title.	Des.	Length	Released
The Viper .....Alice Joyce Feature	2 reels	—	—
He's-a-Nut Goes Hunting.....Tr.	—	—	—
Percy Pimpnickel Soubrette	Farce Com	1 reel	—
From Peril to Peril.....Railroad D.	1 reel	—	—
His Mother's Home.....Social D.	1 reel	—	—
The Villainous Uncle.....Farce Com	1 reel	—	—
The Squashville School.....Farce Com	1 reel	—	—
The Broken Nose.....Powerful D.	1 reel	—	—
A Woman's Folly.....Powerful D.	1 reel	—	—

Mondays, Tuesdays, and Wednesdays, 9 a.m. to 6 p.m.

NEW MAJESTIC.

Title.	Des.	Length	Released
Izzy and the Diamond.....C	1000	Nov. 30	30
The Rifle Smugglers.....D	2034	—	30
A Boy for a Day.....C	640	Dec. 3	3
On the Border.....D	1000	—	3

Mondays to Thursdays, inclusive, all day.

PRIEUR.

Title.	Des.	Length	Released
The Inn on the Heath.....D	1300	Dec. 14	14
The Coat that Came Back.....C	968	—	14
Paradise Regained .....Com	350	—	14
Gratitude .....D	960	—	17
Fatty's Luck.....C	970	—	17
Through the Vosges.....S	306	—	17

Tuesday, Wednesday, and Thursday, 10 to 5.

FILMS AND ENGINEERING.

The sixteenth session of lectures of the Bradford Engineering Society was opened last week, when the members were conducted, by means of a film, round the steelworks of William Jessop and Sons, Sheffield. By the aid of the pictures, the various process of manufacture of various objects, from pen nibs to huge castings for battleships, were shown, and the introduction of the cinematograph was greatly appreciated by the members of the society.

THE VICTORIA, BRADFORD.

Bradford's latest picture house is the Victoria, Gillington, a theatre which, though in a suburb, is fitted up with all the appointments of a central house. The place is easily accessible to the people of three thickly-populated areas on the western side of the city, and is a substantial building of Yorkshire stone, quite in keeping with the characteristic architecture of the city. Mr. W. E. Bickers, a Bradford architect, is responsible for the plans, and the whole of the work has been done by local contractors. The seating is upholstered in the best of velvet, turned out by Lister's famous mills, whilst the screen is also draped with Lister's dark blue plush. The screen itself is of patent plaster, and ventilated to avoid condensation. The interior ventilation is calculated to change the air every three minutes. Both gas and electricity are used in lighting in order to avoid trouble in case of a failure of supply. Two British-made projectors are installed in an unusually large operating box. The building is as near fireproof as is possible, and, when filled to its utmost capacity, can be emptied in three and half minutes, the seating accommodation having a capacity of 2,000. The projectors are the Victoria Palace Company, Limited, and the manager

PHŒNIX.

Title.	Des.	Length	Released
Archibald's Egg Diet.....Com	860	Dec. 7	7
Fiery Deeds of the Terrible	Two	Com	853 Nov. 26

Tuesday to Friday inclusive.

THANHOUSER.

Title.	Des.	Length	Released
Her Big Brother.....C.D	830	Dec. 7	7
Her Duty (Princess).....D	981	—	7
In Peril's Path.....D	998	—	10
The Veteran's Sword.....D	1042	—	10

Daily, except Tuesday.

CHAS. URBAN.

Title.	Des.	Length	Released
Sammy's Trousers.....Com	310	Dec. 17	17
Whaling Off the North Coast of Scotland.....Int.	390	—	17

(Daily.)

THE VITAGRAPH CO., LTD.

Title.	Des.	Length	Released
The House on the Hill.....D	1994	Dec. 14	14
The Locked House.....Com	1091	—	14
The Lost Cord.....Com	975	—	14
Too Much Uncle.....Com	1858	—	17
The Little Captain.....D	1057	—	17
Ward's Claim.....D	993	—	17

Tuesday and Thursday, October 27th and 29th.

is Mr. Frank Whiteley. The opening ceremony was performed last Friday evening by the Lord Mayor of Bradford (Alderman John Arnold), and the Lady Mayoress, and amongst those present were Mr. Henry Hibbert, F.R.G.S., of Hibberts' Pictures, Limited, and a large gathering of aldermen and city councillors. The whole of the receipts of the evening were devoted to the Lord Mayor's War Relief Fund.

BELGIANS AT BRADFORD.

To the number of 250, the Belgian refugees who are now at Bradford visited the Empire Theatre on Friday night last, and met with an enthusiastic reception from a packed audience. In response to the welcome the Belgians demonstrated that they have learned the English cheer, but their enthusiasm and delight reached a highly emotional pitch when a portrait of their own King Albert was thrown upon the screen, they waved hats and handkerchiefs and cheered again and again. The "turn" amongst the vaudeville items of the programme which was most appreciated by them, naturally, was that of M. and Mme. Mandos, two Belgian acrobats, who had, during their stay in the city, taken a great interest in the refugees. M. and Mme. Mandos have themselves lost their child in the course of the war, and are seeking their little one amongst the refugees in all towns they visit. At Bradford, though they learned no news of their child, they actually found a former neighbour. The refugees were kept well supplied with sweets and chocolates during the evening, and an unlimited stock of cigarettes was at the service of one or two wounded Belgian soldiers and a wounded British Highlander. The sum of £18 was collected in aid of the Belgian Refugees Fund.

CLASSIFIED ADVERTISEMENTS.

Small paragraph advertisements are inserted at the rate of **One Penny for each word**, with a minimum charge of 2s. All words in name and address are charged for. Groups of initial letters or figures count as one word. Terms: **CASH WITH ORDER**. No advertisement inserted for less than 2s., except under heading of Engagements Wanted, for which the charge is 1s. for 20 words, three insertions for the price of two.

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ber 2nd, Princes Theatre, **Manches-
ter** (return); November 9th, Electric Thea-
tres, **Ashton-under-Lyne** and **Oldham** (re-
turn) November 16th, Queen's Hall Picture
House, **Newcastle-on-Tyne**; November 23rd,
Cheetham Hill and Sedley, **Manchester**
(return); November 30th, His Majesty's
Theatre, **Barrow-in-Furness**; December 7th,
The Empire, **West Hartlepool** (return);
December 14th, Electric Theatre, **Eccles**
(return) t.c.

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DATED this 14th day of October 1914.

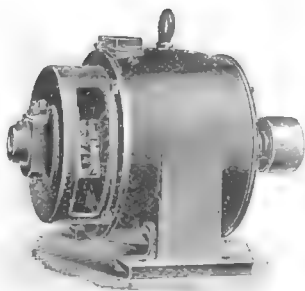
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OCTOBER 29, 1914.

NOTICES.

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EDITORIAL communications and matter for insertion should be addressed to the Editor, and must reach the offices not later than first post Tuesday morning. All articles, paragraphs and drawings published in THE BIOSCOPE are the copyright of the publishers from whom alone authority to republish or reproduce can be obtained.

ADVERTISEMENT copy and instructions for alterations must reach the offices not later than first post Monday morning to ensure attention in the current week's issue.

PROOFS OF ADVERTISEMENTS can only be submitted when copy is received NOT LATER than 1 p.m. on Monday.

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BACK NUMBERS can be obtained from the Publishers at the following rates:—3 months 4d. per copy; 6 months, 6d.; 12 months, 1s.

Scale of charges for displayed advertisements may be obtained on application to the Manager.

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BUSINESS STILL AS USUAL.

During the past three months, the cinematograph trade, in company with every other industry and profession in this country, has passed through the most momentous period of its existence. At the commencement of hostilities, we were faced with the critical situation created by the sudden closing of many sources of supply. For a time, at least, something like panic swept through the ranks of the Trade; it was almost universally believed that the strain of modern warfare would prove too great a burden for an industry relying entirely upon popular favour, and there were even a few pessimists who foretold the early demise of cinematography.

It is almost impossible to realise the change of opinion and return of confidence which so short a time has begotten in the people of this country. It was not that our hearts failed us for one moment in the great struggle to which we were committed; but our imaginations had conjured up visions of lost trade, of unemployment and misery, that were quickly dispelled as the excellent example of coolness and confidence set by the Government took a firmer grip on the public. "Business is usual"

became the great patriotic slogan, and it is being upheld with fine vigour and enthusiasm.

It would be idle to pretend that the war has not affected certain industries; that is an unfortunate fact which has to be faced, and one which, regrettable though it be, will not influence in the slightest degree the general policy of the country. In our own profession we are placed in much more favourable circumstances. There is no lack of patronage for the picture theatres, the majority of which are doing excellent business. It is, indeed, remarkable to what an extent the "picture habit" has developed; the "man in the street" has readily adapted himself to the needs of the moment, and is determined to let them have as little influence over his everyday life. And his customary visits to the cinemas are uninterrupted, and as frequent as ever.

Taken as a whole, the cinematograph trade is doing its business as usual. Here and there, one may see signs of little weaknesses, but the energy and enterprise of its numerous firms are as much in evidence as they ever were. It has entered upon another phase of its existence, and with a spirit that must enable it to succeed.

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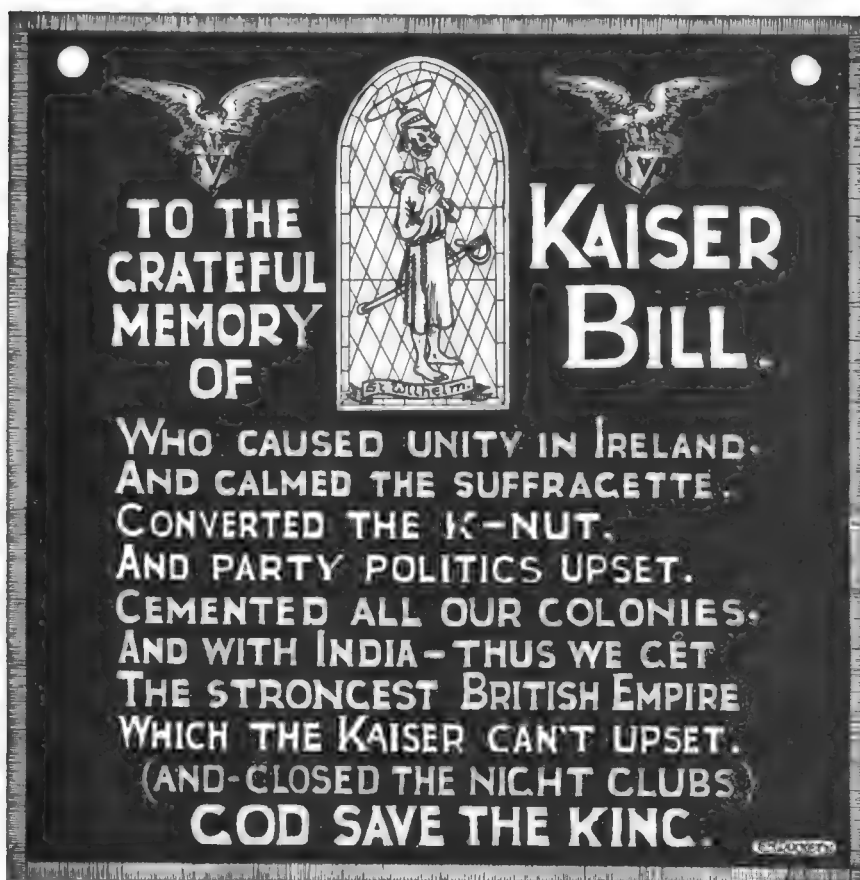
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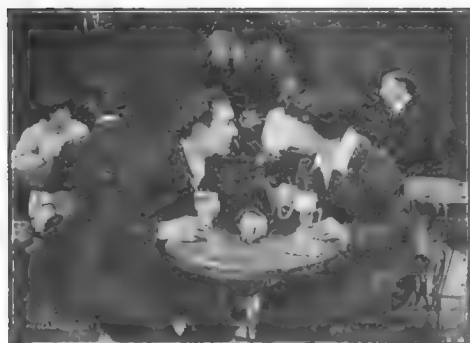
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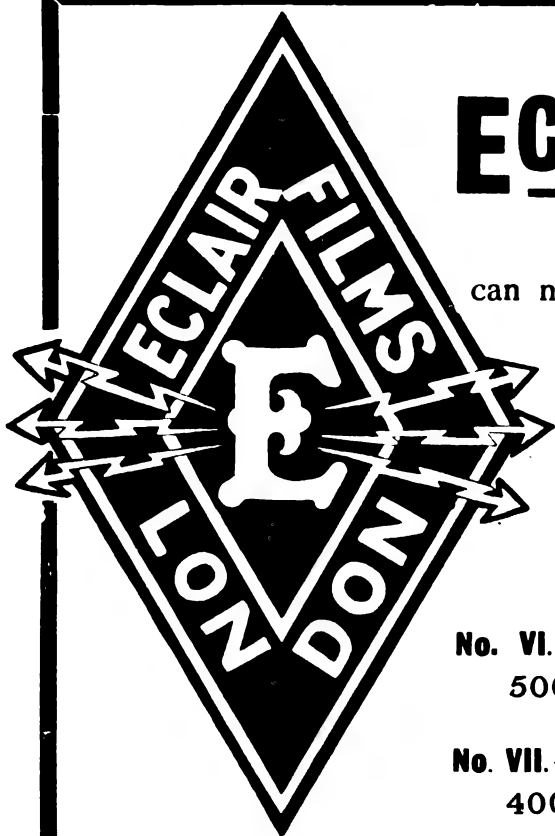
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TRADE TOPICS.

Calling upon Mr. Will Day at his premises in Lisle Street we recently found his staff busily engaged on the dispatch of large quantities of lantern slides. These proved to be the latest issues in his topical series, and were remarkable examples of up-to-date photography. Other "lines" were apparently in good demand, and Mr. Day informed us that what spare moments he had were being devoted to the compilation of his history of the Trade. This *vade mecum* has occupied him for some considerable time, and will form a complete treatise upon lighting, optics, and mechanical work as applied to cinematography. The whole will certainly bear the stamp of authority, as all will grant who know Mr. Will Day's connection with the industry from its earliest days.

Mr. "Dick" Edmondson arrived in London last week from one of his periodical lightning visits to the States, bringing with him several new productions, including a war film, of which he speaks in high terms. We hope to review this production in an early issue.

Mr. George H. Smith, who is always well in advance with his plans for the future, tells us of some interesting items which the Vitagraph Company is issuing for the Christmas season, and also of a very original and interesting topical slide which will be forwarded to the first thousand exhibitors sending programmes containing Vitagraph productions. This slide is in grateful memory of Kaiser Bill, and enumerates the various advantages which have been blown into this country by the ill wind created in Prussian circles. The design includes a presentment of the Kaiser canonised in stained glass habited in the garb which a certain historical personage is said to have assumed during a period of indisposition, while on either side two of the Vitagraph eagles express their disapproval of the man who has brought discredit on the chosen symbol of that highly reputable firm. This slide is beautifully coloured, and the inscription, in language which will strongly appeal to the popular taste, will ensure its hearty reception. Two special Christmas releases, "The Ancient Order of Good Fellows," in two reels, and "A Christmas Story," in one reel, are announced for release on December 21st and 24th respectively, and the synopses seem to suggest that the films are particularly appropriate for the Christmas season.

During the quarter ended September 30, 1914, the Theatres and Music-halls Committee of the London County Council granted eleven new licences and transferred five. One licence lapsed and nine occasional displays took place. No

legal proceedings were taken under the Cinematograph Act during the quarter, nor were any inspections made in connection with the character of the performances. In other words, no complaints were received from members of the public, for inquiries are only made as to the character of performances when the attention of the Council is drawn to an entertainment by criticism on the part of the public or the Press. It is a tribute to the quality of the entertainment provided by the cinematograph industry, and incidentally to the efficiency of the voluntary censorship, that in so large an area no complaints are made quarter by quarter.

It was a very great pleasure to meet once more, after his sojourn of some months in the United States, Mr. C. Parfrey, of the Hepworth Manufacturing Company, who returned to this country on Wednesday of last week. A talented man of business, whose sure judgment, broad outlook and untiring energy have won him the respect of all who have met him, Mr. Parfrey has countless friends in the Trade—and many of them were crowding round him at the Hepworth Company's trade show last Friday, happy to have the opportunity of shaking him again by the hand. Of an unassuming, strong and sincere personality, he may, in fact, be well described as an ideal Englishman.

Mr. Parfrey is a keen observer, and his impressions of America are vivid and interesting. New York he describes as "the most wonderful show place in the world," and he is full of admiration for the marvellous organisation of the city. As to the picture theatres, he says that New York contains some of the finest he has ever seen. The best are positively the last word in comfort and completeness of detail. He met several men well-known in the English trade, among them Mr. Paul Cromelin, who wished to be remembered to all his old friends over here.

Although mainly in New York, Mr. Parfrey also visited Niagara, which, he declares, is "the most magnificent piece of Nature he has ever seen," and also Philadelphia. He was in America, of course, when war was declared. As the news arrived, it was chalked up on boards outside the newspaper offices, which were surrounded by feverishly excited crowds. In Toronto, Canada, Mr. Parfrey found, if possible, almost more patriotism than in England.—"The wonderful enthusiasm for the Mother country was good to see."

"When I went over," replied Mr. Parfrey to our question as to more personal matters, "we were issuing our films through our own exchanges—renting them direct to exhibitors. Mr. Albert Blinkhorn was, as you know, at the

head of the firm, but just before I left England he handed in his resignation with the idea of devoting all his time to a renting business of his own. I was appointed President of the Company and had to consider whether we should continue to hire out our films, or whether it would be better to run the business simply as a sales agency. Deciding upon the latter course, I sold our three exchanges to Mr. Blinkhorn who opened about half a dozen others and formed his new company for renting films for the market. Thus we are now selling our films to all renters, including Mr. Blinkhorn, who are open to buy feature and other productions. And I am glad to say that our business is progressing well. There is a bigger demand for English films than there has been for a considerable number of years, and they are being shown to an increasingly large extent.

"Yes, I found general conditions in America very good indeed, and, although at the beginning of the war, people were a trifle afraid as to what might happen, they now feel that the upheaved state of affairs in Europe will ultimately prove to the benefit of the United States.

In conclusion, Mr. Parfrey added a word of appreciation for the hospitality and kindness he had received on every hand from members of the American trade.

Our Italian contemporary, *La Cinematografia Italiana ed Estera*, prints an interesting review of the situation of the cinematograph industry in Italy. At the outbreak of the war, it says, there were many signs of a general panic, due partly, to a rumoured dearth of raw film and partly to a partial temporary stoppage of payment by the banks. Things have much improved since then, however, and, although some firms have either wholly or partially suspended production, many others are now going on as usual.

Except for unfavourable climatic conditions, the theatres are doing as well as ever, in spite of the fact that the programmes, in many cases, have deteriorated considerably in merit.

In conclusion, the journal says: "The conditions of our market are not absolutely disastrous, although they could be better."

All who indulge in the gentle art of scenario writing will be interested to learn that the Balboa Company, California, have evolved a helpful scheme with regard to the many stories submitted. If, on examination, the individual effort is not approved of by the company's editor, but shows promise, a lengthy statement is returned with the MS., and which contains much very useful information, being, in fact, a sort of "correspondence course" of instruction. The firm's idea is to form a distinct bond between budding authors and the scenario editor, and Messrs. H. M. and E. D. Horkheimer, the proprietors, intend to keep this "free advice" offer open until the end of the present year. The scheme

as we know from past experience of much "scenario" work, is certainly notable in many respects, and should be productive of good results.

We regret to have to record the death, after a long and painful illness, of Mrs. Rigby, and feel sure the deep sympathy of the Trade will be extended to Mr. Arthur Rigby in his sad bereavement.

We note that Messrs. Kineto, Limited, who are usually to the fore, have produced an excellent Christmas film production, entitled "Santa Claus," and which cleverly shows Father Christmas not only visiting the rich, but the poor and the hospitals. Messrs. Kineto are now showing this film in their theatre, and invite all who are interested to see it. Another film that "Kineto" is putting on the market is "Little Lady Lafayette," which is also suitable for Christmas showing. Following on their numerous war films, Messrs. Kineto have issued another very interesting "topical" entitled "From Antwerp to Ostend."

The Philograph Film Bureau, Limited, inform us that owing to the recent order respecting the storage of films, they are offering at considerably reduced prices 500,000 ft. of various subjects, for which immediate application is desirable.

We learn that Mr. H. C. Battersby, son of Mr. Harry Battersby, has joined the Royal Field Artillery.

Through a printer's error the Victor Company's production, "Value Received," was incorrectly inserted under the releases of the "Universal Ike" brand in our last week's Film Supplement. Will exhibitors kindly note this correction?

Mr. Wood, who for some considerable time has managed Messrs. Green's Bathgate Picture-drome, left on Monday to take over Mr. Smith's hall at Armadale. Mr. Wood will be succeeded at Bathgate by Mr. McBride, from Messrs. Green's head office.

Special programmes of pictures and varieties ruled at Mr. A. E. Pickard's Casino, Townhead, Glasgow, last week, in honour of the third anniversary of the opening of the house. One of Mr. Pickard's most successful ventures, the Casino, meets a want in this locality, and Mr. Glenroy has a large circle of regular patrons.

We are informed by the Edison Company that owing to the large number of copies sold of "Comedy and Tragedy" (adapted from the play by Sir W. S. Gilbert) and of the numerous orders which they continue to receive, they have decided to issue for this subject twelve-sheet posters. Both the six-sheet and the twelve-sheet will be printed in four colours and executed by Messrs. Stafford and Co., Limited, who are well known for their artistic productions.

We learn that Mr. and Mrs. Dove Paterson gave a very successful sacred pictorial concert at the Music-hall, Union Street, Aberdeen, on

Sunday evening in aid of the Belgian Relief Fund. At the conclusion of the entertainment, Baillie Taggart, who presided, moved a hearty vote of thanks to Mr. and Mrs. Paterson, and remarked that Mrs. Paterson had collected over £10 in aid of the Fund, which had benefited from the concert to the extent of over £30.

We had the pleasure a few days ago of a brief chat with Mrs. Ethyle Batley, who in all probability is the only lady producer of motion picture films upon this side of the Atlantic. Mrs. Batley, who produced the "B. and C." films, "A Little Child Shall Lead Them" and "Three Little Orphans," has just recently finished the patriotic play, "One Shall Be Taken," now being handled by the New Agency Film Company. The latter concern are, by the way, now running the new series being produced by Mrs. Batley in collaboration with Mr. Fred Burlingham. Mrs. Batley has, unfortunately, had the misfortune, since about a week ago, to suffer from a twisted ankle, and is still compelled to utilise a crutch in order to attend to her arduous duties. We trust that she will soon be quite recovered from the accident. Her clever little daughter, Miss Dorothy Batley, is also assisting in the new films, and gives a convincing portrayal of the role as the soldier's daughter in the patriotic issue mentioned above.

We learn from Mr. C. A. Miller, of the Charles Urban Trading Company, that those fine topical subjects, "From the Fighting Top of a Battleship in Action" and "What our Navy Can Do Ashore," have met with most gratifying success, having been re-booked at most of the theatres where shown by special request of their patrons. Another fine picture of torpedo boats in action, which we have had the pleasure of seeing, seems likely to prove as great a favourite.

Another excellent addition has been made to Mr. Cherry Kearton's topicals in the film "With the Dogs of War in Belgium." The subject should form a handy short length, and shows the varied uses to which the friend of man is put by the troops in Belgium, and how cleverly he adapts himself for scouting, ambulance work, and as an animal for draught purposes.

We had an opportunity, a few days ago, of viewing the latest production by the Samuelson Film Company, which proved to be a splendid adaptation of Geo. R. Sims' famous poem, "Christmas Day in the Workhouse." We regret that lack of space precludes further mention at present, but hope to review the subject more fully in our next issue. A glance at our "Trade Reviews" will give particulars of a forthcoming special show.

We hear that Mr. A. Bondurand, of the *Corps d'armee des troupes Coloniales*, and lately of the Eclair Company, is at present a prisoner in Ger-

many. News of him has been received through Switzerland.

Mr. P. J. Fitzgerald, of the Royal Field Artillery, and also of the Eclair Company, was wounded at Meaux, but has now been discharged from hospital and is back at Eclair House.

A singularly effective and individual note has been introduced during the last few weeks into the advertisements and publicity matter generally of the Hepworth Company, whose strikingly worded announcements have aroused considerable attention.

An excellent innovation is the insertion of a page of strongly written publicity talk on the first page of their weekly film bulletin. We extract from this the following aphorism:—

"There was once a man who showed films that he thought the people ought to like, but never tried to find out what they did like.—He failed."

Messrs. Boosey and Company, the well-known music publishers, send us copies of two letters they have recently sent out with reference to the question of Performing Rights in music, and the recently formed Performing Rights Society, whose methods they criticise, and who, they consider should issue a list of protected works.

Their advice to concert-givers and others who may be asked to pay subscriptions by the society is as follows:—

"Many concert-givers having asked our advice with reference to the demands of the new Performing Right Society, we beg to say that if you should be confronted by the Society and are asked to pay a subscription to same, we would suggest that you first of all ask for a list of works on which the Society claims performing fees.

"This, we have every reason to believe, will not be forthcoming, but instead you will receive a list of composers who are members of the Society.

"The next step will be to ask the Society if you are to understand that **all** the works by the composers named are protected.

"If an evasive reply be sent, it must be borne in mind that **any work by the composers named, published previous to July 1, 1912, can still be performed in public free of fee or licence, unless on the title page it is distinctly stated that 'The performing rights are reserved,'** or words having similar meaning.

"To such evasive reply our advice to you is to say that you are quite prepared to respect the rights of the Society so long as they send you a list of **works** on which performing rights are claimed, but if they refuse a list it is, of course, impossible for you to know what works are free and what are not if there is no reservation of the performing rights on the copy."

At the Trade Show which he is giving on Friday morning next, at the Shaftesbury Pavilion, Mr. Eric Williams will perform the following selections from his long and varied repertoire of films:—Shakespeare's "Hubert and Arthur," "The Surgeon's Child," by F. Weatherby, "Fra Giacomo," by R. Buchanan, "Preparing for the Duel," by Sheridan, and "The Lifeboat," by George R. Sims.



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TITLE.	CLASS.	APPROX. LENGTH.	DATE OF RELEASE.
HER TRIP TO NEW YORK	Drama	1031 ft.	Mon., Nov. 9.
MRS. BILLINGTON'S FIRST CASE	Comedy Drama ...	994 ft.	Mon., Nov. 9.
BRONCHO BILLY'S FATAL JOKE	Western Drama ...	1008 ft.	Mon., Nov. 9.
THE MOTOR BUCCANEERS	Melodrama	2030 ft.	Thurs., Nov. 12.
THE BUSY BOY AND THE DROPPERS-IN ...	Fable in Slang ...	1006 ft.	Thurs., Nov. 12.
SNAKEVILLE'S HOME GUARD	Snakeville Comedy	995 ft.	Thurs., Nov. 12.
BRONCHO BILLY PUTS ONE OVER	Western Drama ...	1014 ft.	Mon., Nov. 16.
AT THE FOOT OF THE HILL	Drama	990 ft.	Mon., Nov. 16.
TOPSY TURVY SWEEDIE	Sweedie Comic ...	994 ft.	Mon., Nov. 16.
HIS STOLEN FORTUNE	Comedy Drama ...	1984 ft.	Thurs., Nov. 19.
FABLE OF NAPOLEON AND THE BUMPS ...	Fable in Slang ...	996 ft.	Thurs., Nov. 19.
SNAKEVILLE'S NEW WAITRESS	Snakeville Comedy	981 ft.	Thurs., Nov. 19.
BRONCHO BILLY WINS OUT	Western Drama ...	994 ft.	Mon., Nov. 23.
STOPPING THE LIMITED	Drama	1019 ft.	Mon., Nov. 23.
SWEEDIE THE SWAITER	Sweedie Comic ...	994 ft.	Mon., Nov. 23.
A GENTLEMAN OF LEISURE	Melodrama	1980 ft.	Thurs., Nov. 26.
SLIPPERY SLIM AND HIS TOMBSTONE ...	Snakeville Comedy	1033 ft.	Thurs., Nov. 26.
FABLE OF THE MANOEUVRES OF JOEL ...	Fable in Slang ...	1068 ft.	Thurs., Nov. 26.
BRONCHO BILLY'S INDIAN ROMANCE ...	Western Drama ...	1000 ft.	Mon., Nov. 30.
TWO MEN WHO WAITED	Drama	996 ft.	Mon., Nov. 30.
SWEEDIE AND THE DOUBLE EXPOSURE ...	Sweedie Comic ...	996 ft.	Mon., Nov. 30.
THE MASKED WRESTLER	Drama	2020 ft.	Thurs., Dec. 3.
THE TWO MANDOLIN PLAYERS	Fable in Slang ...	991 ft.	Thurs., Dec. 3.
SLIPPERY SLIM AND THE CLAIM AGENT ...	Snakeville Comedy	966 ft.	Thurs., Dec. 3.
BRONCHO BILLY'S WILD RIDE	Western Drama ...	974 ft.	Mon., Dec. 7.
SWEEDIE SPRINGS A SURPRISE	Sweedie Comic ...	994 ft.	Mon., Dec. 7.
SEVEN SEALED ORDERS	Mystery Drama ...	1073 ft.	Thurs., Dec. 10.
THE DIFFERENCE BETWEEN LEARNING AND LEARNING HOW	Fable in Slang ...	1062 ft.	Thurs., Dec. 10.
SLIPPERY SLIM AND THE FORTUNE TELLER	Snakeville Comedy	1000 ft.	Thurs., Dec. 10.
BILL'S BOY	Drama	1006 ft.	Mon., Dec. 14.
LOVE AND SODA	Comic	989 ft.	Mon., Dec. 14.
WHEN MACBETH CAME TO SNAKEVILLE ...	Snakeville Comedy	996 ft.	Mon., Dec. 14.
THE DEVIL'S SIGNATURE	Mystery Drama ...	1984 ft.	Thurs., Dec. 17.
BRONCHO BILLY, A FRIEND IN NEED ...	Western Drama ...	1009 ft.	Thurs., Dec. 17.
THE HONEYMOON THAT TRIED TO COME BACK	Fable in Slang ...	1075 ft.	Thurs., Dec. 17.

NEW SAMPLES Showing in Essanay Theatre,
London, from Nov. 2nd to 5th.

NO. 28, DIPLOMAT	Drama	994 ft.	Mon., Dec. 21.
IN DAYS OF OLD	Comedy	994 ft.	Mon., Dec. 21.
BRONCHO BILLY'S CHRISTMAS DEED ...	Western Drama ...	996 ft.	Mon., Dec. 21.
AN EVENTFUL CHRISTMAS EVE	Drama	1972 ft.	Thurs., Dec. 24.
SNAKEVILLE'S MOST POPULAR LADY ...	Snakeville Comedy	994 ft.	Thurs., Dec. 24.
THE REGULAR BEANERY AND THE PEACHY NEWCOMER	Fable in Slang ...	1074 ft.	Thurs., Dec. 24.

ALL ESSANAY PHOTOPLAYS ARE PRINTED ON EASTMAN STOCK.

It is interesting to note that Mr. Williams has been giving performances of his "speaking pictures" throughout the country for the last two-and-a-half years without a break. In each picture he acts the principal character, while at the same time, reciting the poem or selection represented on the screen. The dialogue is perfectly synchronized with the action illustrated on the film, and the result is, as all who have heard him know, extraordinarily striking and effective.

Those who are anxious to see—and hear—a unique entertainment should certainly make a point of attending the private performance on Friday. It will commence at 11.30 a.m.

Mr. Cecil Clayton, of the Hippodrome and Grand Theatres, Mansfield, Notts., has hit upon a happy idea, and now issues a well-printed double-crown poster in French with wording as follows:—"To our friends the Belgians.—Entrance is free on each day except Saturday to refugees from Belgium." This in bold type and well displayed. A description of the entertainments provided at each theatre is appended. The notion is excellent, and will no doubt receive extensive emulation wherever colonies of our Belgian cousins may be found. The entertainment generously provided has already proved a distinct boon to these unhappy people in various parts of the kingdom. The cinema has certainly helped to alleviate their sorrows, and will doubtless continue to do so in more directions than one.

Our readers in Scotland are requested to note that special Trade displays have been arranged under the direction of B.B. Pictures, Limited, of Glasgow, of the feature films, "The Wrath of the Gods" and "Home, Sweet Home." The subjects, by special arrangement with Messrs. Dominion Exclusives and the Exclusive Supply Company respectively, will be shown on Tuesday, November 4th, at the Theatre de Luxe, Sauchiehall Street, Glasgow, at 11 a.m. On the following morning at 10.30 a.m., the Palace, Princes' Street, Edinburgh, will be the *venue* of another display. Exhibitors in both cities will thus be enabled to avail themselves of a view of these highly interesting features, and good attendances should certainly prevail upon each occasion.

Many members of the Trade will no doubt be interested to learn that Mr. Axel Christensen, of the Scandinavian Film Agency, Copenhagen, is at present visiting London for the purpose of buying for the Scandinavian and Russian markets. He informs us that he has been successful in securing a large quantity of first-class films eminently suitable for the Trade in the above countries. The Bioscope Film and Supply Company, Limited, represent the Scandinavian Film Agency in the United Kingdom.

Among the passengers who embarked for New York on board the *Lusitania* on Saturday was Mr. H. Winik, who informs us that he does

not propose to return to London until the beginning of next year. Mr. Winik has sold out his interests in the Apex Films, Limited, London, and is consequently no longer in any way connected with this concern or their business relations on this side of the Atlantic. Another interesting departure was noted, on the same vessel, in the person of Mr. Henry Pessers, of Messrs. Bishop, Pessers, and Co., Limited, who has found the trip necessary on account of the rapid increase of business. Mr. Pessers reports that some far-reaching results will in all probability follow his trip, the firm having on hand some big plans for an extension of their business, which has made remarkable strides during its establishment some four months ago.

"When shells were dropping all around as we retreated from Antwerp, a cinematograph operator coolly climbed on top of a cart and kept turning the handle of his machine in order to photograph the bursting of the shells."—Private G. Smart, of the Royal Marines, in *The Star*.

From Mr. John Cher, who, as already stated, has temporarily relinquished his duties as Paris correspondent of THE BIOSCOPE to join the Territorials, sends us from Canterbury an interesting letter from which we make the following extract:—"Canterbury is the Terriers' city, and the picture theatres are havens of rest to the soldiers. There are only two here, so you can imagine what splendid business is being done by these excellent halls. One shrewd manager gladdened the hearts of many thousands by screening a picture of India. It is, of course, that country that the majority of the "boys" expect to visit. The "Pimple" series of photoplays is a warm favourite with the khaki picture theatre-goers."

Among the special Trade reviews, readers are requested to note that the following features will be on view at the theatres and times mentioned below:—

"Speaking Pictures," Mr. Eric Williams, at Shaftesbury Pavilion, Friday, October 30th, at 11.30 a.m.

"Dare Devil Jenkins," (Thanhouser Film Company), "Christmas Day in the Workhouse" (Samuelson Film Company), and "The Criminal Path" (Autograph Company series), at Pyke's Theatre, 105, Charing Cross Road, Friday, Oct. 30th, at 10.45 a.m.

"A Christmas Carol" and "The Two Colum-bines" ("London" Films), shown by Fenning Film Service, Limited, at Shaftesbury Pavilion, on Wednesday, November 4th, at 11 a.m.

"V.C." (London Film Company), at Shaftesbury Pavilion, same time and date as above.

"How Heroes are Made" (Cines Company production), shown by G. Serra, at Alhambra Theatre, W., Friday, November 6th, at 3 p.m.

[Manufacturers and agents are requested to send us particulars and dates as above for inclusion in future lists. Kindly mark envelopes "Trade Review."]

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THE

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Of our Two Latest Exclusives takes place at the
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On Wednesday, Nov. 4th, at 11 a.m.

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"LONDON" FILM.

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MARY BROUGH and EDNA FLUGRATH.

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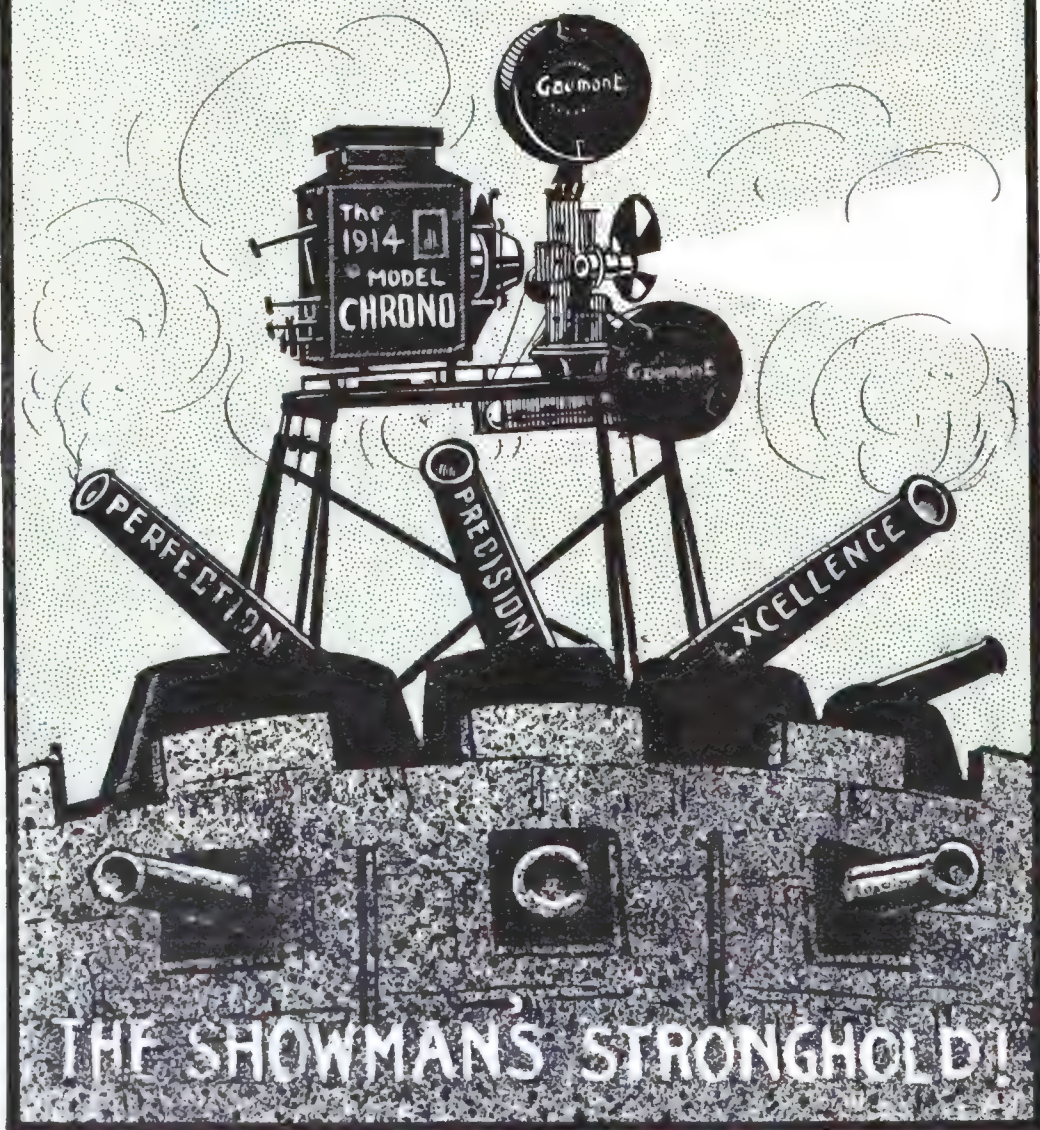
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Cinematograph Licences in London.

Proposed New Policy of the London County Council.

An important report affecting the granting of cinematograph licences in London was presented to the London County Council by the Theatres and Music-halls Committee on Tuesday. It may be remembered that two years ago the Fulham Borough Council sent the following resolution to the County Council:—

That in the opinion of this Council the unrestricted licensing of premises under the provisions of the Cinematograph Act is undesirable, and that, having regard to the large number of premises in the borough already licensed under that Act, the London County Council be requested in future to consider each application on its merits, so that the licensing of such premises may be limited to the reasonable requirements of the locality.

In reply to this it was pointed out by the Theatres Committee that before any application for a licence was considered the premises must be made structurally suitable and the regulations under the Cinematograph Act must be complied with; that a very considerable expenditure had accordingly to be incurred in rendering premises suitable for a licence, and it was reasonable to suppose, therefore, that before deciding to incur this expenditure an applicant would take every possible step in his power to satisfy himself that the requirements of a locality which he had selected were not already met. The Theatres Committee, therefore, advised the Council to adhere to its policy of granting a licence in every case in which a building had been made thoroughly suitable for the purpose and in which there was no objection to the character of the applicant. This policy was adopted by the Council, and no action was taken with regard to the suggestion that the licensing of premises under the Cinematograph Act should be limited to the reasonable requirements of the locality.

The Theatres Committee, however, recalled the fact that at the licensing meeting in November last year several applications for music licences for cinematograph halls in course of construction were opposed on account of their proximity to places of worship, and in one case the application was refused by the Council. The plans of the premises in the case referred to had been approved, and the promoters of the undertaking had incurred serious financial liability, and were, therefore, compelled to go on with the completion of the building. The policy of the Council, as expressed in the report adopted two years ago, entitled the promoters of the undertaking to expect that they would receive a licence under the Cinematograph Act on the satisfactory com-

pletion of the building, and such a licence had in fact been granted. In order to obviate the possibility of similar cases occurring in the future the Theatres Committee thought that the procedure to be observed in connection with applications for cinematograph licences should be similar to that obtaining in regard to music licences. The Committee accordingly recommended:—

That the resolution of April 2, 1912, in regard to the practice of granting a licence under the Cinematograph Act in every case in which the building had been made thoroughly suitable for the purpose, and in which there was no objection to the character of the applicant, be not further acted upon.

That each application for a licence under the Cinematograph Act be considered on its merits, as in the case of music and dancing licences, and that it be referred to the General Purposes Committee to submit the necessary regulations or amendment of regulations.

WOOD GREEN "SUNDAY OPENERS."

Some time ago the Middlesex Licensing Committee instituted proceedings against a Wood Green cinema for Sunday opening. The case was proved, and the defendants were fined a nominal sum. Local cinemas, however, have continued to open since the prosecution, and at the last sitting of the Wood Green Bench summonses were applied for against a proprietor. The summonses were granted, and were made returnable for last Friday. It was stated, when the case was called for hearing, that the summonses had not yet been served. Accordingly the case stands adjourned *sine die*.

SUNDAY OPENING PROSECUTION.

The second prosecution under the Cinematograph Act of 1909, at the instance of the Middlesex Licensing Committee, in the western part of the county, was heard at Acton last week. The defendants were the Crown Cinema Theatre. The evidence for the prosecution was similar to that tendered in cases heard in other parts of the county, and the defendants relied on the fact that non-inflammable films were used. The defendants also laid stress on the fact that a good percentage of the proceeds from the Sunday opening were allocated to charities. The Bench, however, convicted, and the defendants were ordered to pay a heavy fine and costs.

Apropos of the above decision, a curious position has arisen in Acton on the question of Sunday opening. The Acton halls are licensed in the same way as the Crown Cinema, and yet the Acton Council has let the local baths for a cinematograph performance on Sunday. True,

An Invitation



The pleasure of your company is requested at

"A TRADE SHOW."

*to be given at Pyke's Cinematograph Theatre, 105,
Charing Cross Road, at 10.45 p.m. prompt, on Friday,
October 30th, 1914.*

The Thanhouser "Big" production:—

"DARE-DEVIL JENNINGS" (In four parts).

The Artograph Exclusive:—

**"THE CRIMINAL PATH" (Series No. 1, in two parts).*

**"THE CRIMINAL PATH" (Series No. 2, in two parts).*

The Samuelson Film:—

**"CHRISTMAS DAY IN THE WORKHOUSE"
(From the poem by Geo. R. Sims).*

**Handled by the Imperial Film Company.*

*Admission . . .
by Invitation
or Trade Card
only.*

Worth Accepting



the picture display is of a religious character, and no charge is made for admission. This, however, does not do away with the infringement of the Cinematograph Act as interpreted by the Acton magistrates. The administration of the Act has provided some amusing instances of the Middlesex Licensing Committee's ineptitude, and it will be interesting to watch the result of the Acton Council's action in letting the baths for Sunday entertainments.

A sequel to the prosecution alluded to above was forthcoming at the meeting of the local branch of the Soldiers' and Sailors' Families' Association, when a letter was read from Mr.

W. Freedman, of the Crown Theatre, in which he intimated that it was probable, in view of the recent prosecution, the Middlesex Cinema War Fund would not make a grant to Acton. In expressing this opinion, Mr. Freedman wrote he felt sure the Fund would only allocate relief money to the districts where the cinemas remained opened on Sundays. It is interesting to note, in view of this expression of opinion, that the local Press point out that "not only have the proprietors of the cinemas been lavish in their disbursements of Sunday profits, but they have also shown a generous response to local charitable appeals in other directions."

IN THE METROPOLIS.

(BY OUR OWN CORRESPONDENT.)

Popping into the Alexandra Theatre, Stoke Newington, I found Mr. G. Williams entertaining a crowded house with an excellent programme. Patrons of this hall receive very good value for money, and the entertainment lasts approximately three hours. A patriotic drama entitled, "Their Only Son," is the leading film this week. Another special feature is a comedy bearing the suggestive title, "An Old Maid's Baby," while "Dupin and the Laundry-maids," "The Tie That Binds," and "An American Soldier," to say nothing of the latest war films, will also be found highly interesting.

At the Electric Coliseum, Stoke Newington, I found Mr. Crocker entertaining his patrons with a good all round programme. The films are up-to-date and very suitable, and an excellent orchestra greatly enhances the entertainment.

Travelling to Hackney, the first hall I visited was the Empress Electric Theatre, a fine cosy hall, situated in Mare Street. The top-liners for this week are the second picture of the Jesse Lasky series "The Call of the North," which is being shown for the first three days of the week, and "The Naked Truth" during the latter part. Managerial affairs are in the capable hands of Mr. A. Gilbert. Prices of admission are 3d. and 6d., and tea is served free from 3 to 5 daily.

At the Hackney Pavilion, the gigantic theatre, situated opposite the Empire, I found Mr. Lewis catering for good houses. "Great Britain's Secrets" was followed with great interest, whilst "The Acid Test," and all the latest official war news made the show well worth seeing. There is a continuous show from 2 to 11.

The Highgate Empire, which was opened by the Mayor and Mayoress of Islington a few days ago, is practically a new building reconstructed in place of the Electric Pavilion, which formerly occupied the site. The result is a commodious and luxurious environment for the pictorial and musical attractions, which are combined under the one roof for the entertainment of the people of a densely populated neighbourhood. The Mayor (Alderman Elliott) expressed keen appreciation for the building and its arrangements, and congratulated the proprietors and the general manager, Mr. W. Williams.

The proceeds of the opening day, which amounted to between £11 and £12, were given to the Prince of Wales' Relief Fund. The programme last week included vocal and instrumental items as well as the ordinary delights of the screen. For this week, the star piece was "The Sign of the Cross."

Mr. Walden, of the Finsbury Park Rink Cinema, is doubtless very satisfied with his audience, for when I visited this palatial theatre, seating accommodation was quite at a premium. On Monday, Tuesday and Wednesday, "As a Man Sows" provided the chief item of the programme, while for the latter end of the week, "Revolution," a thrilling drama is attracting very large crowds. The prices of admission range from 3d. to 1s. 6d. The entrance to this theatre is one of the finest in London. One passes through a lovely winter garden, where light refreshments can be obtained before entering the hall, and inside, everything is absolutely A1, the seats being extremely comfortable.

"Young Briton Foils the Enemy," a stirring patriotic drama is being shown exclusively at the Scala Cinema, Stroud Green Road, and is being well received. On Thursday and two following days, "Chained to the Enemy," an all-British masterpiece in two parts, showing the trials and tribulation of an Englishwoman married to a German officer is relied on to secure large audiences. Since its opening a few weeks ago, there has always been a long, strong programme, and the full orchestra, which has been installed, greatly adds to the enjoyment of the entertainment. The prices of admission of 3d., 6d. and 1s.

Visitors to the Imperial Picture Theatre, Highbury, are favoured with good programmes of "All Star pictures." There is a continuous programme from 2 to 11, and a full orchestra is in attendance.

LADS OF LEITH AID BELGIUM.

Following upon their highly successful benefit for the National Relief Fund, the proprietors of the Palace, Leith, on Friday last, gave the entire takings of the second house to the Belgian Relief Fund. The folks of the ancient Scottish seaport rallied round the hall in fine style, the result being that £39 14s. was handed over to the fund. The proprietors again very generously bore the entire expenses for the occasion.

THE DAY'S NEWS FILM

THE WARWICK
BIOSCOPE
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THE
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Authentic Pictures from the Front.
Special Issue every Thursday
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**IN THE WHIRLPOOL
OF WAR.**

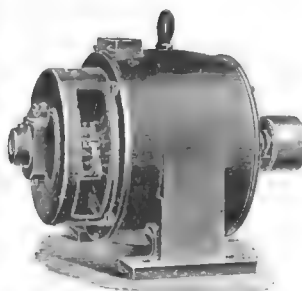
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ITEMS OF INTEREST.

BALBOA FILMS IN MANCHESTER.

The business done in Balboa films in the Manchester district is rapidly increasing, and the agent for Lancashire, Cheshire, and North Wales, Mr. A. Cheetham, of the Bijou Film Service, 160, Cheetham Hill Road, Manchester, informs us that the demand for "The Cruise of the Hell Ship" is quite abnormal, there being several double bookings. So rapidly is the business increasing that Mr. Cheetham has taken in hand alterations to the office and stock-room, and engaged more help, so that there will be no delay in regard to bookings or dispatches, and exhibitors who are wise would get in touch with these high-class pictures at once. Though Trade Shows are held periodically, any film can be seen in the theatre at the above address at any time, by arrangement with Mr. Cheetham.

UNDER NEW DIRECTION.

The film trading business formerly known as the Yorkshire Sales Agency, has now passed into the hands of the Yorkshire Cine Company, Limited, an entirely new company, of which Mr. H. Ottewill Bruce is the managing director, and Mr. J. E. Pryde-Hughes, the secretary. The address will be, as heretofore, at 30, Gerrard Street, W., where a comfortable private theatre enables the screening of subjects for view. The firm, in addition to introducing various novelties to the market, will continue to handle the "Bamforth" productions, the studio for which has been considerably enlarged and improved during the last few weeks. A new series of war cartoons by British artists is now ready, and additions will be reproduced as secured. There is also on show a capital comedy, entitled "Winky's Strategem," a review of which will be found in our "Pick of the Programmes" section, and for which November 22nd is the release date selected.

FAMOUS DISCUSSION RECALLED.

Dr. Frederick A. Cook, who claims that he discovered the North Pole, the world-renowned explorer, and chief of the Mt. McKinley expedition, is preparing, together with the Balboa Amusement Company, to make a six-reel feature drama, "The Explorer," in which he will be the star character. The scenario written especially for the production by the company's editor, Mr. Frank M. Wiltermood, contains scores of highly interesting scenes in substantiation of Dr. Cook's claims that he outstripped Commander Robert E. Peary. Many of the most important scenes will be enacted on the snow-clad peaks of the San Bernardino mountains, and genuine Eskimo dogs, igloos, sledges and other Arctic property will be used to make the films realistic. A charming romance, in which Mr. Cook's prowess as an explorer wins him a wealthy bride, forms the basis of the scenario. In Dr. Cook's book, "My Attainment at the Pole," are many camera snapshots he obtained during his famous boreal dash, and these pictures will be reproduced in pictures designed to delight and instruct patrons throughout the world. The ascent of Mt. McKinley by Dr. Cook will be portrayed dramatically, along with scenes depicting his work as surgeon with the Belgian South Pole expedition in 1907, under Commander Gerlach.

BUSINESS IN THE CHANNEL ISLES.

Four of W. W. Jacobs' dramas have been shown at St. Julian's Theatre, Guernsey, including "The Bo'sun's Mate," "Beauty and the Barge," and "The Third String." Other "stars" have been "Won in the Clouds" and "Under Two Flags." The half of one evening's proceeds have been given to the local Belgian Refugees' Fund, and amounted to £12 17s. 7d. On this occasion a film showing the destruction of Louvain was shown. Slides of the King of the Belgians and the national flag were greeted with the National Anthem, and enthusiastic applause, likewise the French flag—the Marseillaise being sung.—At the Rectory Hall, the first of a series of films being taken by Mr. J. Nesbit, jun., at the front, depicted the Indian troops in France. Other features have been: "I Shall Avenge" and "Her Husband."—"Black Pearls," "When a Woman Guides," and a Broncho Billy film have been among the programmes at the People's Picture Palace.—"The World, the Flesh, and the Devil," and "Bully Boy," topped the bill at the Opera House, Jersey, whilst at the Alhambra "Tigris" has been a feature.—At West's Picture Play House, Jersey, "Detective Finn, or in the Heart of London," was a feature.

SUNDAY OPENING AT MERTON.

The question of Sunday opening was incidentally mentioned at a meeting of the Surrey Licensing Authority last week. On the application of Mr. F. W. Smith, of the Abbey Picture Theatre, Merton, for the renewal of his cinematograph licence, the Chairman of the Committee (Colonel J. L. G. Powell), pointed out that the building had been opened on Sundays, though the applicant only held a six days' licence.—Mr. Smith said he had been careful to use only non-flam films. In explanation of his action in throwing open his doors on Sundays he explained that the district was poor and dull—anyone who cares to visit Merton will bear him out in that—a district of drab and uninviting streets, and he thought the Committee would see that some place of recreation was really essential in Merton.—The Chairman replied that the law was not made to favour a poor, dull neighbourhood any more than a rich one, and if the applicant kept open on Sundays he would do so at his own risk.—Mr. Smith said he fully realised that, but he felt that he was acting within his legal rights.—The Chairman: Well, you may have a surprise if you insist on Sunday opening.—After some consultation between the members of the Committee, the Chairman said the licence would be renewed, but anything which happened between now and the next application for renewal would be taken into consideration.—On behalf of Mr. M. Goldberg, of the Nelson Hall Picture Theatre, Merton, a solicitor also made an application for a renewal of the licence.—It was stated that Mr. Goldberg was in the same position as Mr. Smith with regard to Sunday opening, though in his case there had been no conviction. The two applicants, it was pointed out, were practically rival showmen, and if one decided to open his theatre it was obvious that the other was obliged to do so, too. In his (the solicitor's) opinion, the Act was a fault.—A renewal was also granted in this case, but the Chairman pointed out that next year the Committee would have to consider the way in which the theatre was conducted.—In all, a total of sixty-six licences were granted or renewed.

Criticism as She is Wrote!

A Study in Contrasts by the Author of "WAKE UP."

Extracts from the "Kinematograph Weekly's" notice of the initial performance of "WAKE UP!" at the PALACE THEATRE, October 15, 1914.

"We were thoroughly disappointed with the film."

"We are afraid it is hardly calculated to give a great filip (*sic*) to recruiting."

"Scenes so obviously far fetched that whilst (*sic*) they are intended to be dramatic they do no more than raise a smile."

"There was certainly plenty of enthusiasm of a kind."

Extracts from the notices of a few insignificant London newspapers on the same occasion.

"The work has been admirably done, being conspicuous for clearness and effective treatment."

DAILY TELEGRAPH.

"The play abounds in thrilling incident."
DAILY NEWS.

"A thrilling war picture-play."
DAILY EXPRESS.

"Designed to give an added impetus to the business of recruiting. . . . A vivid impression of what war, with its ruthless sacrifice of life and property, means."

DAILY TELEGRAPH.

"It will give an impetus to recruiting, a view which is shared by the War Office authorities."

DAILY NEWS.

"Should prove a great impetus to recruiting."

DAILY GRAPHIC.

"A stirring story that should greatly help recruiting."

REYNOLD'S.

"A series of graphic pictures . . . will arouse Englishmen to a sense of what might happen in the event of their country being invaded."

DAILY TELEGRAPH.

"The play, with its stirring military scenes, was cheered repeatedly."

DAILY GRAPHIC.

"Exceedingly realistic, with the fighting vivid in the extreme. "WAKE UP!" was welcomed with the greatest interest."

SPORTING LIFE.

"The audience cheered the realistic battle scenes."

DAILY EXPRESS.

"Enthusiasm reached its topmost pinnacle."
DAILY TELEGRAPH.

"Cheered with wild enthusiasm."
DAILY EXPRESS.

"Cheered to the echo."
SPORTING LIFE.

"It was received with great enthusiasm."
THE REFEREE.

"The Palace Theatre never held a more enthusiastic audience."

THE ERA.

FROM FAMOUS FIRM.

That old-established firm of publishers, Messrs. Charles Letts and Co., inform us that they are now busily engaged upon "The Screen Diary" for 1915, a handy little book specially arranged for proprietors and managers. The work is by Mr. F. Chetwynd Jessett, the compiler of "The Cinema Who's Who," and should form an excellent present for Christmas distribution.

AN EXCITING ENCOUNTER.

The football team attached to Messrs. Pathé Frères London house, and a branch of their excellent Athletic Club, recently played an exciting game with the Edgware Road Gas Company's team in the second round of the West London Junior Cup, the result being a draw of three goals each. The replay should prove an event of a decidedly interesting nature.

LEADING LADY'S VERSATILITY.

It needs a versatile actress to impersonate in turn such diverse characters as Delilah, Cleopatra, Catherine de Medici, Joan of Arc, Empress Josephine, and other historic women. Miss Rhea Mitchell, of the "Broncho" Company, has done it, of course for the films, having been an Eskimo queen, driven dog sledges over wastes of snow, and camels over the desert, been a Hawaiian surf swimmer, has ruled over Chinese and Japanese villages, and is an accomplished rough-rider. Miss Mitchell has more than 50,000,000 feet of adventure to her credit, and intends to raise it to the century mark before she retires. Messrs. Western Import Company, Limited, are, needless to add, the agents for "Broncho" productions upon this side of the Atlantic.

FROM AEROPLANE TO EXPRESS.

There would seem to be no limit to the daring of the cinema actor, and one of the latest feats reported is that of sliding down a rope from an aeroplane and landing on to a train moving at 45 miles an hour. Charles Gorman, of the "Majestic" Company recently accomplished the feat near the Los Angeles studios, and did it not once, but twice. He rehearsed it so that the director of "Out of the Air" should be satisfied that it could be done, and then did it again for the films. Captain Hodgson a well-known Californian aviator, handled the machine, and other actors were on hand, ostensibly as principals in the production, but, really, as they thought, to render first aid. Mr. Gorman liked the trick so well he has offered to do it again some day. So far, he has found no competition whatsoever for the job.

TROUBLE AT STOKE NEWINGTON.

It would seem, writes a local correspondent, that the members of the Stoke Newington Council have made a dead set against the Apollo Cinema Theatre in Stoke Newington Road. At their meeting last week they hailed with satisfaction a letter from the London County Council, intimating that they had not granted the application made by the proprietors for permission to open on certain Sundays on behalf of the Hackney branch of the British Red Cross Society. The Council had also supported the recent objection of the Devonshire Square Baptist Chapel, with regard to Sunday opening. The officials of this body, one of whom is a member of the Council, thanked the authority for their support, and asked that, in the event of the proprietors renewing their application for a music licence, this Council would again support the Church authorities in opposing it. The Council agreed to continue their opposition.

AMONG RECENT ORDERS.

Messrs. the Bioscope, Film, and Supply Company, Limited, have been experiencing a busy time of late, orders including Brockliss "Model A" machines for the Warwick Empire, New Barnet and other picture houses. At the Pavilion, Portthcawl, a complete installation has been made, which includes a Model A projector, petrol generating set and a controlling switchboard of special design. The Brockliss "Model A" is also in use at the showrooms of the Advance Film Service, Manchester, who are the district agents for the company.

BRADFORD RECRUITING FILM.

The readiness with which the picture theatres of Bradford recently displayed special slides urging young men to join the local "Pals" battalion, was greatly appreciated by the Citizens' Army League, a powerful organisation in the city. Now the League is taking active measures for the completion of the Reserve Battalion of the Territorials. A 500 ft. film of these troops was taken during training operations in Peel Park, last Saturday morning, by Captain Kettle Films, Limited. Several copies were printed, and the pictures were on show at the theatres in the centre of the city, on Monday afternoon. The managers and proprietors have earned and received, the warm thanks of the League's Committee, and of the local military authorities, the admission having been publicly made that great results followed the first display by the various theatres.

HONOURING FAMOUS FAVOURITE.

Miss Jennie Lee, who more than a quarter of a century ago was famous with theatre-goers of two continents, recently celebrated her sixty-fifth birthday. For the last year Miss Lee has been connected with the Reliance and Majestic organisation, and for several weeks she has been taking part in D. W. Griffith's big production, "The Clansman." When Mr. Griffith learned that Miss Lee was celebrating her birthday, he stopped his work of directing the picture and congratulated her. All members of the company then formed in line and shook hands with the famous actress. More than thirty years ago Jennie Lee scored a noteworthy success as the star in Charles Dickens' "Bleak House."

FORTHCOMING EVENTS AT LEICESTER.

A really remarkable series of big things, even for the go-ahead Coliseum, is announced for the next three weeks. This picture-house, under the managing directorship of Mr. H. D. Moorhouse, is in every respect admirable, and fully deserves its great popularity and success. On October 26th "The Relief of Lucknow" makes a three-day appearance, and on October 29th "Give Us This Day" commences a full week's run. For November 5th and following two days the second edition of "The Great European War" will be the chief attraction. "Carmen" is due on November 12th, and for the entire week commencing November 16th, "Souls in Bondage" will take pride of place. The local management is in the very capable hands of Mr. Chas. Burgess. Chief among the films showing elsewhere this week are "At His Country's Bidding," at the Silver Street Electric; Sir Herbert Tree and Co. in "Trilby" at High Street (exclusive); and "The Isle of Abandoned Hope" at Mr. W. H. B. Emson's Belgrave Cinema. At the Picture House, Granby Street, "The King's Minister" has met with a great reception. Here, too, the splendid orchestra, performing under Mr. W. H. Carter's leadership, is daily adding fresh laurels to its already wide fame. Business continues good throughout.

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have pleasure in announcing
that they have disposed of the
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FEATURE WITH A TITLE.

The Apex Films, Limited, have been successful in acquiring the big B. and C. production, "It's a Long Way to Tipperary," and inform us that particulars of a special Trade display of this fine military film will be announced in another issue of our journal. Special publicity is in course of preparation, and exhibitors might make a note of the fact that copies of the famous song may be obtained at special rates from Messrs. Feldman and Co., the owners of the copyright. The feature mentioned should meet with a very noteworthy reception.

INTERESTING INCIDENTS.

There is evidently humour as well as pathos in the exclusive, "As a Man Sows, So Shall He Reap," handled by the Ideal Film Renting Company. One of the scenes in this picture shows a slum landlord knocking fruitlessly at several little hovels for his rent. When this scene appeared the other day at the Victoria Hall, Leeds, it was greeted with roar of knowing laughter on the part of some of the audience. They recognised the incidents, and evidently knew all about it. The manager, Mr. Cropper, had the satisfaction of having his hall packed, and the same good fortune befell Mr. Riley, of the Picture House, Batley, when he screened the film.

FAMOUS STAR FOR THE FRONT.

A line from the States inform us that Mr. Donald Crisp, the "Majestic" and "Griffith" actor-director, was, at that moment, actually preparing to return to the Mother Country, in order to assist in the war against Germany. Mr. Crisp fought throughout the South African war, joining the British forces as a private, and was made colour-sergeant for bravery. He was wounded three times during a period of over two years in South Africa. He expected to be called to the service at any moment, and notified D. W. Griffith, director in chief for the "Reliance" and "Majestic" Companies, that he was likely to leave without notice. Mr. Crisp had sold his new racing car, and was closing up business affairs preparatory to coming home. We feel sure that all readers who know the productions of the above famous companies will wish the popular star "bon voyage" and good luck.

CAMERA MAN AT THE FRONT.

Mr. Henry Hibbert, of Hibberts' Pictures, Limited, Bradford and elsewhere, has received a letter from his son, Mr. Rowland G. Hibbert, who is in France with a cinema camera, and has met with many adventures. He was imprisoned in Crepy, but was released, after three days' incarceration, through the instrumentality of Mr. William Maxwell, the well-known war correspondent, formerly a Bradford pressman, and whose friendship he had been fortunate enough to gain in Paris. Very luckily, and much to Mr. Hibbert's surprise, his confiscated camera and films were returned to him. After a good deal of ingenious manœuvring, Mr. Hibbert succeeded in getting amongst the fighting in the neighbourhood of Chalons, Compiègne and Villa Coteretes. He had to spend nights in barns and railway sheds with French soldiers, but got good pictures of transports going to the front, scenes of the fighting, and Red Cross work. Mr. Henry Hibbert has also had a letter from Mr. Maxwell, in which the intrepid correspondent points out the difficulties he had in getting young Mr. Hibbert out of prison, despite his friendship with the Chief Constable of Crepy. To be a war correspondent nowadays, says Mr. Maxwell, is a crime. The cinema man would, also, we should imagine, be viewed with disfavour under present conditions at the front.

LATEST AT TODMORDEN.

The Cinema House, Cornholme, is the latest picture theatre in the Todmorden district. The house was opened on Saturday, the occasion being utilised for a special concert in aid of the local War Relief Fund. Mr. Robert Hornby Spencer is the licensee of the building, which was erected from designs by Mr. J. E. Stott, a local architect. The structure is of an imposing character both outside and in, the auditorium having accommodation for 466 persons. At the screen end are the engine and dynamo, with heating apparatus in the basement. The building is in Rochdale brick, faced with cement rough cast, and has a red tiled roof, patent asbestos tiling being utilised with a good effect.

COMING WAR FEATURE.

We are told that for some time past busy scenes have been witnessed in the picturesque neighbourhood of Thames Ditton, in connection with a forthcoming film production, also that some concern has been displayed over the appearance of a huge siege gun. The latter, however, now proves to be but a copy of the German, "Black Maria," and is to be employed in a war drama now under way under the direction of Climax Film Productions, Limited. This enterprising firm, whose studios are at Ember Court Park, promise a film of unusual merit from a clever scenario, and have, in addition, selected a most striking title. No doubt further particulars will be forthcoming regarding the feature at an early date.

FOR HOME OR SCHOOL.

Under the title of "The Cinematograph at Home," a well-produced booklet has just been issued by Messrs. W. Butcher and Sons, Limited. Enclosed in an artistic illustrated cover there are particulars relative to home or school displays which are of a most interesting nature, followed by full specifications of the various types, which are fully illustrated, of machines suitable for educational or private use. The book, a well edited production, should certainly prove informative, and of value to those who are interested in the use of films for social, scholastic and commercial purposes. A line to Camera House, Farringdon Avenue, E.C., will secure a copy for any reader interested in the question of education by means of moving pictures.

YORKSHIRE SHOWMEN AND THE FUNDS.

A further striking demonstration has been given in various parts of the county of broad acres of the loyal and generous nature of its showmen. The latest list issued by the Todmorden Relief Fund bears an item of £16 1s. 1d., the result of a second "Relief" concert at the Olympia. At the Huddersfield Picturedrome, by permission of Mr. C. V. Martin, a party of forty Belgian refugees living at Roysd Hall, and another party of sixteen, led by a local clergyman, were entertained. A pleasing feature of the proceedings was the ready manner in which the refugees and a number of local Territorials, in uniform, who were in the hall, fraternised. At the Cosy Cinema, Mexborough, on Sunday next, a special sacred concert and picture entertainment will take place, in aid of the local Belgian Relief Fund. For November 1st, also, a picture entertainment has been arranged by Mr. Goodison, the manager, at the Empire, Denaby, the entire proceeds of which are to go to the Denaby and Conisboro' Relief Fund. Amongst the picture houses in the city of Bradford there is an open invitation to the 300 Belgian refugees in the city, and the entertainment thus given has been very greatly appreciated.



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ANDY LEARNS TO SWIM.

Another fine comedy with Andy Clark in the lead.

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PORTSMOUTH PARS.

(BY OUR OWN CORRESPONDENT.)

Theatres in the cinematograph world at Portsmouth are in a very favourable and still improving condition, for, despite the fact that thousands of Portsmouth's sons are serving their country, either on the water or the land, their absence from the popular entertainment houses is made up to some extent by other support. There is also this encouraging factor to proprietors of local picture pavilions, that the wives and families of those who are fighting the Germans see the relief from the tension of the war in such healthy mental entertainment as the average cinema affords. These considerations have, in some instances, made the patronage of picture houses almost what it was before the war broke out.

Generally speaking, the programmes that have been submitted since the "Portsmouth Pars" were last noted, have more than maintained the reputation enjoyed by each particular house. In the majority of cases, there is more than a *soupeon* of the Great War in the menu placed before the audiences, either in the nature of noted personalities or scenes from shattered Belgium, or the preparations of troops for active service.

The South Parade (Corporation) pier now has a picture pavilion, the small hall, formerly used for skating, having been effectively transformed for the purpose. The venture is proving quite a success. The subjects screened are very versatile in character, and "In the Wake of the Huns" was last week's war picture. This week "The Whirlpool of War" (No. 5 of the series), and "Britain's Bid for Supremacy," constitute the attractions relating to the great struggle now proceeding.

Trafalgar Day anniversary was commemorated at the Victoria Hall, the oldest picture house in the town, being a very fine nautical history film, "The Death of Nelson, or In the Days of Trafalgar." The principal picture last week end was "The Englishman's Home" and "The Battle of the Sexes—who is Superior, Man or Maid?" and "Our Fighting Navy" are the main features this week.

There were some particularly good war pictures at the Picture House, Commercial Road, last week some memorable incidents from the front being reproduced with astonishing fidelity. The general programme here is always "one of the best." This week's production include "The Night Hawks" and "The Circus and the Boy."

At the Apollo in Albert Road, famous for its representations of classical works and standard novels, "The Heart of Midlothian" proved a strong attraction to last week's audiences, and on Saturday, in memory of Trafalgar Day, there was special "in memoriam" music. "Victory" also proved a stirring battle film. "The Brass Bottle" is being pictured this week.

The Southsea Electric Theatre, in Fawcett Road, where 5 per cent. of the takings are weekly being given to the Mayor's branch of the Prince of Wales' War Fund, there has been the usual record of

pleasing pictures and packed audiences. The patriotic generosity of the proprietor, Mr. Hatfield, will be continued during the war, however long it may last.

The Arundel Street Cinema featured last week the romantic and exciting dram "The Street Singers," also a fine historical story, "A Tudor Princess."

Other excellent programmes are being exhibited at the Shaftesbury Hill (Kingston Road), Copnor Electric) North End Cinema, the Strand (Lake Road), Ireton Bridge Electric, the Arcade, the Globe, Eastney Theatre, the Queen Street Cinema, etc.

BRISTOL NOTES.

(BY OUR OWN CORRESPONDENT.)

Calling in at the Brislington Picture House I found the evening set aside as a "special anniversary night." The hall was absolutely packed, and Mr. Cecil Lewis, the able manager, informed me that during the twelve months the house has been opened, business is getting better each week. A matinee held recently in aid of the War Fund, realised a sum of £10.

At the Clare Street Picture House business still remains good, the principal attractions last week being "Find the Woman" and "The King's Minister."

Mr. F. Sumpter featured the "Sign of the Cross" at Zetland Road. During the exhibition, vocal and instrumental music was provided by the Prize Cecilian Choir, and as a consequence seats were hard to obtain.

At the Triangle, Mr. Harris tells me business has been exceptionally good, and on Saturday evening, "Standing room only" is the rule. This week his star pictures were "His Country's Honour" and "With the French Troops."

The Cinema, in Castle Street, under the management of Mr. Alex Grant, is one of the most popular houses in the city. Here good programmes can always be relied upon, and this week "The Battle of the Sexes" is billed.

The Palace in Baldwin Street, one of the largest picture halls in Europe, continues to have a large amount of success, due to the well-balanced programmes, and also to the personality of Mr. Horace Livermore.

"For the Empire" proved a very popular attraction at the Globe. This hall has only been opened a few months, and judging by the audience on the night of my visit, its success is assured. Mr. Johns is also making a feature of war slides.

Messrs. C. W. and J. R. Poole have had a short season at the Colston Hall, showing pictures and films all dealing with the great war, and business proved entirely satisfactory.

Still another hall is to be opened here, the Cheltenham Road Cinema, which announces its opening on November 2nd.

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HALIFAX HINTS.

(BY OUR OWN CORRESPONDENT.)

The Cosy Corner Picture House, Queen's Road, was opened last week, and the crowds that paid a visit during the week were at once filled with admiration at its handsome appearance. The interior of the fine building has been fitted up in the best style and beautifully decorated. Comfortable chairs have been installed, and everything possible has been done for the convenience and comfort of patrons. The seating work has been carried out by a local firm (Messrs. Archer and Tempest). The theatre is well ventilated, and there is accommodation for 700. Two machines have been installed, a Power's and a Pathé, and films projected have a wonderful clearness and are rock steady. Mr. Reg. Watson is the manager, and the public can rest assured that only the best and most up-to-date programmes will be shown. There is a continuous performance from 6.30 to 10.30 each evening with three matinées a week (Monday, Thursday and Saturday). The opening programme included "Enemies in Our Midst," "George Robey Turns Anarchist" and "The Only Son." An exceptionally fine programme has been booked for the current week.

The Picture House, Wards End, is satisfying the public taste, and appealing to the public imagination in a remarkable degree at this time. Apart from a fine series of war pictures, there is always a story bearing on some aspect of warfare. Last week there were crowds each session to witness "The King's Minister," which was undoubtedly a splendid subject, "The Woman in Black" also proved a great attraction. The star attraction for the current week is "Called Back," featuring Mr. Henry Ainley. This film is exclusive to the picture house and should prove a great draw. Mr. Horsfall, the manager, has decided to open the theatre at 1 o'clock on Saturday afternoons, and should the patronage extended to the house justify it, the full orchestra will commence at that hour. The directors are to be commended upon their determination to extend the catering department and beginning with this week, light luncheons will be provided at a nominal cost, thus supplying a long felt want in the town. By permission of Mr. Horsfall, a deputation of the 1st Halifax Boy Scouts made collections at this popular resort during the early part of last week, with the result that the Mayor's local Relief Fund has benefited to the extent of £3 17s. 7d.

Despite the trying times, the popularity of the Electric Theatre, Wards End, shows no signs of decreasing, and last week there were large audiences to enjoy the really excellent programmes provided. A feature of the house is the newly-installed orchestra, and it is, indeed, gratifying to Mr. Leslie Stansfield to hear the remarks of approval on every hand of this additional piece of enterprise. A splendid bill of fare was submitted last week, the principal attraction for the first part of the week was "Loved but Lost," backed up with a splendid list of films. For the latter part of the week, "An Englishman's Honour" held first place and proved a great success. Mr. Stansfield has secured for the current week: "A Will o' the Wisp" and "Sacrificial Fires" as his top-liners.

Mr. J. L. Aucutt of the Theatre de Luxe, Northgate, is to be congratulated on the excellent "stuff" he is providing his numerous patrons with. Crowds were in evidence last to witness "The Finger

Prints." For the current week, "A Death Bed Marriage" holds top position, and also included in the bill is "The Ghost of Mother Eve."

Good business is the rule at the Palladium, King Cross, where good programmes are being submitted. "The Opera Singer's Triumph" proved immensely popular. Mr. Thomas Job, the manager, has done good business in securing the exclusive rights for Halifax of "Little Lord Fauntleroy." This remarkable film is to be screened the latter three days of this week.

Messrs. Greene's are exhibiting a list of films of a high order of merit at the Victoria Hall in Commercial Street. At their other houses, the Picturedrome, King Cross; The Gem, Crossley Street; and The Cosy, Sowerby Bridge, good reports are forthcoming of excellent business.

EXETER & DISTRICT NOTES.

(BY OUR OWN CORRESPONDENT.)

Although fears were expressed when hostilities first commenced, that the picture palaces in Exeter and district would be adversely affected, there is at present no diminution in the number who visit what have become very prominent features in the local amusement world. Trade generally in Exeter and district remains satisfactory, and consequently, although some articles have increased in price, the majority of those who frequent picture theatres can still accord to pay them visits. Of course, a large percentage of young Exeter is serving either in the Territorials or Kitchener's army, to say nothing of the army and navy. But although so many have left the city and neighbourhood, the fact that a large number of troops are stationed here makes up for their absence, and on several occasions when I have visited one or other of the halls lately, a large percentage of the audience have been in khaki. Exmouth, among the smaller towns, is especially lucky, for the reserve battalion of the 4th Devons (T.) is stationed there, while the picture halls at Crediton, Tiverton and Honiton also reap benefit from the recruits stationed at these places. But the good houses which continue to be the rule at the various picture palaces is in a great measure due to the admirable programme which, without exception, the managers exhibit for the benefit of their patrons, thus demonstrating that they are carrying on business as usual during alteration to the map of Europe. Up-to-date war films, thrilling detective stories and humorous and other interesting or instructive films all find their way into the programme. Under the circumstances it is to be wondered at that the halls are, as I remarked above, well patronised?

The series of concerts and picture shows given at the various places of amusement in Exeter on three successive Sundays recently, were a great success. The gross takings were nearly £71 on the first Sunday; £28 was taken at the Hippodrome and Empire; £21 10s. at the Theatre Royal and Franklin the next week; and £21 7s. at the Palladium and Palace the next Sunday. There was practically no expense beyond printing and advertising, thanks to the generosity of the proprietors and their staffs, so that the bulk of this sum will be available for the Devon Patriotic Fund. A sacred concert for the same object was held at the Hippodrome last Sunday, but whether further picture shows will be held in the city on Sundays has not yet been settled.

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PICTURES IN IRELAND.

By "PADDY."

Away down in Youghal the Picture Palace, under the expert guidance of Mr. R. W. B. Neville, continues to make headway. There is just one performance given nightly, and the building, seating 800 people, is generally packed. Four matinées are given in the week, and these prove very popular. Two Gaumont Chronos are installed, under the care of Mr. J. Finn in the operating room, while the electricity is supplied by a 14½ National gas engine and Union dynamo. A recent programme included "The Master Crook," a Keystone comedy, "Between Showers," another Keystone, "Fatty Joins the Force," and the Vitagraph feature, "The Sacrifice of Kathleen." "Quo Vadis?" was shown here by Mr. Neville, and proved to be a veritable "money-grabber."

In view of recent events in Europe, the scene in "Trilby" where Svengali proclaims himself his own God, and is stricken in the midst of his blasphemy, had a special significance, and a good many people in the audience by their remarks showed that the coincidence was noticed. "Trilby" was screened at the Grafton Picture House, and a word of special praise is due to the orchestra for the splendid selections beautifully rendered. Last week the star film at the Grafton was a thrilling three-part drama, "The Lady of the Black Castle." A feature is made of slides and war films at this theatre, and it is worth mentioning that whenever the slide of King George is displayed the audience stands up and sings the National Anthem.—At the other Provincial Cinematograph Theatres' house in Sackville Street the chief films on a good programme were "Trinkets of Tragedy" and "Papa's Boy," the latter featuring Ford Sterling. Mr. R. Bell and his assistant manager, Mr. Richardson, are always to the fore in looking after the comfort of their patrons, and an evening spent in the Grafton is remembered for a long while.

A singing licence was granted the other day to the Masterpiece in Talbot Street, where Mr. McGarvey acts as manager. Writing of Mr. McGarvey leads me to mention a really catchy handbill recently composed by him to advertise "A Message From Mars." I quote it in full, as I think it might be useful to another exhibitor booking the same film: "Celestial disturbance! You may drop bombs from aeroplanes,

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Ponting's Moving Picture Lecture, "With Scott to the Antarctic," was shown at the Gaiety Theatre, Dublin, all last week. Performances commenced each evening at 8 o'clock, and seats could be booked. The wonderful beauty of the film, the extraordinary settings amidst the wilderness of snow and ice, and the funny antics of the penguins appealed to both young and old. Special prizes were offered for the three best essays on the film written by children under fourteen, and this innovation proved very popular.

At the Assembly Rooms in Cork, Mr. McEwan again provided a "top-hole" programme for his visitors. Early in the week he had "The Sword of Damocles" in two parts; middle week, "A Chain of Black Hair" and "His Faithless Friend"; end of week, "The Drug of Oblivion," a powerful and sensational drama in three reels. "Young Bird Life" and "Bridge Building" were also on the bill. Mr. Tighe continues to provide only the very best films at the Coliseum, Cork, and the amount of business he is doing proves how successful he has been in his aim to amuse the good people of Cork. Last week he screened "For the Wearing of the Green," "Only a Sister," "The Crime in the Woods," and "The Hills are Calling." At the Imperial the films were "Won in the Clouds," a magnificent film to which I have alluded in recent notes, "Johanna, the Barbarian," and the third series of "The Adventures of Kathlyn."

At the Academy Street Picture House, Navan, the programme included such top-notchers as "Soul of the South" and "The Voice of the Viola." On Thursday, the 22nd inst., a special film was procured, entitled "The Looters of Liège." It may be remarked that this theatre is specially ventilated and heated.

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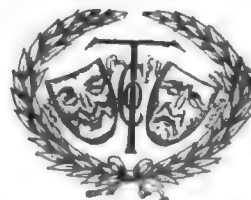
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Sunderland and Wearside Sidelights.

(BY OUR OWN CORRESPONDENT.)

Upon the whole, the cinema business here and hereabout is fairly satisfactory, though it is nothing near so good as it was previous to the war. Some of the better-class halls have really very little to complain about, but many of the smaller places are still being badly hit; in certain of the colliery districts most grievously. Certain of the town halls are reducing their prices of admission; the nimble "copper" is, as a matter of solemn fact, the real mainstay of quite a few "palaces" I dare not name.

An invitation was extended to THE BIOSCOPE representative to attend the first annual supper and *soirée* of the Sunderland Picture House, last week. It was a glorious night, and that Mr. J. McColl may promote others was the ardent wish of every member of the staff and their friends. Nearly seventy sat down to a truly epicurian spread, for which Mrs. McColl be thanked; the tables set out in the theatre lounge were beautiful with flowers. Mr. McColl presided, and made an admirable chairman. "The King," "Our Fighting Forces," and the "Manager" were duly toasted, after which there was a "sing song" and dancing. That the staff of the Picture House is a happy family was most pleasingly apparent, and that the directorate of the Consolidated Cinematograph Company, Limited, appreciate Mr. McColl and his efforts will be apparent when I mention that they sent a generous donation towards the expenses of the social. In the film line, the great event of the week was the production of "Rob Roy" and its musical accompaniment, Mr. H. M. Jennings' orchestra really doing itself proud. At every unrolling there were exceptionally large audiences.

How keen is the war fever in Durham County is shown in the fact that from Dawdon Colliery alone no fewer than 300 men have joined the colours. Notwithstanding which, my friend, Mr. J. Raymond Waller, who has just taken over the management of the Princess Theatre there, feels quite confident of making the place go. I met him in the Weardale Film Company's headquarters at Sunderland, where he was booking several good things. Following "The Hand of Horror," he had "The Loss of the Birkenhead," and "For King and Country," last week. Mr. Waller has arranged for a fine service of war pictures, which are being greatly appreciated.

When I dropped into the Roker Theatre, I found a large audience, and every member of the staff in a most optimistic tone of mind. This latest of Sunderland's cinemas is alright. Mr. Thos. H. Johnson knows his book, and has hold of a good thing. "A Tie that Binds" and "The Debt," with "England's Call," were the leading lines. An orchestra of eight has been installed, and are a splendid feature.

The Houghton-le-Spring Empire is one of the most pretentious palaces I have come across in our smaller

northern towns, and it is always, so Mr. W. D. Murray, its guiding genius says, to be relied upon. I know from experience that one generally finds a goodly audience, and capital entertainment. "The Bronze Idol" and "The Hand of Horror" drew most effectively, supplemented by a comprehensive array of comedies and topicals.

I met Mr. Thomas Adamson, late manager of the Sunderland Queen's Hall, as he was departing for Ripon, where he is assuming the charge of the Victoria Opera House Cinema there. He tells me the place is full of possibilities, and I feel sure Mr. Adamson will make the most of these.

After experience at Shotton and Brotton, Mr. Edward Craig is opening the Miners' Hall, at South Hetton, recently in charge of Mr. J. E. Downing. An improved projection apparatus is being installed.

At Fence Houses is another of what is locally known as "the Womphrey Combine" halls, the Crescent, where Mr. A. F. Dowton manages, and last week did rather well with "England's Menace," "Corner House Burglary," and "The Bowery Boys." He also runs a Sunday night programme. In many of these places, I am told, the Sunday takings are frequently the best of the week. One can therefore readily understand the managerial grumblings when the magistrates refuse the licenses, the applications for the granting of which are very often supported by the police—a testimony to the value of the cinema to the people.

With his wonted thoughtfulness, Mr. Fred. Hudspeth invited some of the wounded soldiers from the Infirmary to the Theatre de Luxe one afternoon last week. It was a decidedly pleasant change for the poor fellows, who, after witnessing the programme, were entertained to tea. Exclusive to the theatre, Mr. Hudspeth had "Dolly of the Dailies," featuring Miss Mary Fuller, and "Passing of Diana," and another exclusive for the week-end, "The Tragedy of The Pepper Box Inn," and business was altogether up to the mark.

Round about Easington Lane the pits are working most erratically, with the result that Messrs. Warren and Snowdon find the Star either filled or very poorly patronised. Fortunately, when the balances are made up, things don't pan out so badly, and assuredly these proprietors provide excellent enough fare. Indeed, it is only because they do so that "the Star still shines." In "The Wheel of Safety" they found a good thing, and "The Staircase of Death" also drew well. "The Power of Light," "The Drawn Blind," two Keystones, and several war pictures, were also upon last week's programmes. Thanks to the magistrates having withdrawn their ban, the pictorial concerts on Sunday evenings have been resumed.

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Interview with Mr. Douglas Payne.

Mark Helstone, in the Neptune Film Company's Production, "Harbour Lights."

On the legitimate stage I began with the late Henry Dundas, playing small parts in his touring companies of Drury Lane dramas, used to go on for five or six different characters in one play that taught me how to make up. We small people also had to understudy principals.

I next joined a "fit-up" crowd and toured the one night towns playing farcical comedy, this time I was engaged for parts. There were people in that "fit-up" company who are now big West End stars, and one is a great playwright.

After this, back to drama for a couple of years, now entrusted with quite important parts. Had a bit of a set-back about this time. I was strongly recommended to a certain touring manager for the lead in a successful drama, with the result that I was engaged. At the first rehearsal the manager told me his exact opinion of me as an actor. It was not flattering. *I received two weeks' salary in lieu of notice.* I am told I had three successors, all of them received similar treatment, and the manager finally played the part himself.

In July, 1904, I was engaged by Sir Herbert Tree to play "Inu," the dumb slave, in a tour of "The Darling of the Gods." I mention this particularly because it was the first time I ever played a dumb show part. Mr. Edward Michael, who put me through my first rehearsal, said to me in the American language, "You have a tremendous lot to tell the audience, but you *can't* speak." Good training for cinema acting, that. Then followed more touring, among which I played "Taffy," in "Trilby," "General Campos" in "The Dictator," "Billy" in "The New Clown," "Bill Sikes" in "Oliver Twist," "Lord

Woodstock" in "Sporting Life," "The Gripper" in "The Lady of Ostend," a fairly comprehensive list of characters.

My first appearance on the London stage was at the Shaftesbury Theatre in January, 1906, when I joined Mr. H. B. Irving's Company, I subsequently toured Canada and the States under his management. On my return to England I was engaged by Mr. Reeves-Smith as his stage-manager, and went with him to Drury Lane Theatre for a short season. Then I deserted the legitimate and toured for

eighteen months with musical comedy. After that I obtained a good deal of sketch work on the music-halls. When "The Miracle" was produced at Olympia, I was engaged to play the "Knight." It was while playing this miming or dumb show part that I was fortunate enough to attract the notice of a cinema producer, which led to my *debut* on the screen. Since that time I have devoted myself entirely to picture playing.

I have been told that previous experience is not necessary for film acting, but personally, I can assert that the experience I gained on the legitimate stage has

been invaluable to me. As stated above, I started by playing very small parts, in which one was not allowed to do much, but had to more or less efface oneself and keep "up-stage," so to speak, in order to give the stage to the star principals. That taught me the great secret of acting in repose.

Mr. Nash, the Neptune Film Company's producer, has been generous in expressing his good opinion of my Mark Helstone in "Harbour Lights," and other productions shortly to be produced.



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ON THE ESSEX RIVIERA.

(BY OUR OWN CORRESPONDENT.)

Southend-on-Sea is well-known as London's nearest seaside resort. But from a bioscopic point of view it had better be regarded as what it is—not only in the holiday season, but all the year round—a London suburb by the sea. For the borough of Southend-on-Sea, including Westcliff and Leigh, contains 70,000 inhabitants, and many hundreds of business men travel to and fro between these places and London every day. So even when the multitude of season's visitors has departed there is always a large permanent population for bioscope entertainers to cater for which helps to account for the presence of about a dozen picture palaces in the borough.

One of the most popular houses is the Warrior Square Picture Theatre, which occupies a central position and has accommodation for over a thousand persons. It has given an excellent account of itself for the past three years under the management of Mr. Douglas Ware. Last week's star films were "The Crucible of Fate" and "Memories that Haunt," both Viagraph dramas. Strong topical interest was provided by "The Battle of Trafalgar" and "With the British Troops in France."

Among the attractions which drew patrons to the Theatre de Luxe, a capitolly placed house, last week were "The Bells" (an adaptation from Sir Henry Irving's play), "Rapier, Prince of Rogues," and "Gaumont Graphic" pictures.

The Royal Hill Cinema, which is on the sea front near the pier, has recently come under new management. An interesting notice displayed at the entrance, reads as follows:—"French, Flemish and Wallonne spoken here." This is a recognition of the presence in the town of a number of Belgian refugee visitors and also of wounded Belgian soldiers, some two hundred of whom are accommodated close by at the Palace Hotel where Queen Mary's Hospital is now domiciled. Last week's principal attractions were "Caprice" and "Black Jack Crackman."

Garon's Imperial Cinema is a house occupying a premier position in more senses than one, about which it is hoped to say more on another occasion.

The Picturedrome is a popular house, well situated near the sea front, and having accommodation for 400 persons. The manager, Mr. A. Schrynmakers, who has occupied the position for four years. He is of Dutch nationality and his knowledge of the various languages spoken in Belgium enables him to render useful service as interpreter for the Belgian wounded soldiers at the hospital near by. "The Mystery of the Old Mill" and "The Great Stroke" were the star films here last week.

At the New Gem Picture Palace last week, the main attractions were "Laddie" and "The Life of a London Shop Girl," besides Pathé's latest war pictures.

The Mascot Cinema, Westcliff, which is under the management of Mr. C. H. Bowmaker, was going strong last week with "England's Menace," "Lost

Through Greed" and "Kathleen Mavourneen" (Edison).

At the King's Hall Cinema, Westcliff, "Your King and Country Need You" and "In the Days of Trafalgar," provided a strong topical interest to appreciative audiences last week.

The Empire Palace, Leigh, makes a strong point of exclusives and of more frequent change of programme than most houses.

Last week's principal attractions at the Coliseum, Leigh, were "Orders Under Seal" and "The Great Stroke."

BUSINESS AT BIRKENHEAD.

(BY OUR OWN CORRESPONDENT.)

Every effort is being made by the managements of the Birkenhead halls to keep business as usual, and from inquiries, which I have made with eminent success. While in some neighbourhoods business is quite normal, in others it is better than the average.

Patrons of the Lyceum Picture House are being well provided for, and in addition to the ordinary programme a feature is made of topicals. One of these, which promises to have a particular interest for residents of this locality, is that of the Liverpool Pals' Battalion, in which a large number of Birkenhead young men have enrolled. Vaudeville interludes add to the variety of the entertainment.

At Saronic's Coliseum (Claughton) and Electric Theatres (Park Entrance), the "Adventures of Kathlyn" series have been commenced. The first instalment attracted very gratifying audiences, who are looking forward with interest to the succeeding parts, which will be shown on alternate Mondays. "The Unwelcome Throne" and "Fighting Blood" have figured in recent programmes, and did good business. On a Saturday evening the entertainment is sustained by vaudeville artistes.

Commendable enterprise is being shown by Mr. Bert Smith at the Claughton Picture House. Popular prices of admission and a thoroughly up-to-date programme of the latest war films appeal to the public who give their support unstintingly. "The Lily of the Valley," "Whirlpools of War," and "The Doctor's Testimony" were among recent attractions.

Only a short distance away is the Charing Cross Picturedrome, of which Mr. Andrews, the manager, has gone to the front. Business here, I am informed, is very satisfactory, and matinees are given three times a week. This week "The Coward and the Man," "The Little Hobo," and "Caught in the Rain," are the principal films.

The fact that there has been no decrease in the patronage of the popular Gaiety Theatre, New Brighton, is hardly surprising, considering the untiring efforts of Mr. Blattner, the manager, whose enterprise in providing the best music and pictures is proverbial. All the latest releases are shown.

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Hull and Coastal Notes.

(BY OUR OWN CORRESPONDENT.)

Is it impossible to imagine picture palaces without the great arc lamps hanging outside and shedding their brilliance almost all over the street. The arc lamp seems to be the beacon light of the cinema sending forth the signal, and summoning all, at the close of their daily toil, to their evening recreation. In Hull, at any rate, and I think it seems to be the same all over, the picture palaces make up with lighting outside what they lack in this direction in the interior. The exterior of one picture palace is adorned by no fewer than 500 lights, and all the others—as a rule—possess their huge arc lamp, or lamps. But just now, with so many rumours of German invasions by the air, things have changed, and all the picture palaces are in darkness outside as well as inside. The effect, of course, is very incongruous, and it will be some time before the public get used to the now dismal-looking picture palaces. Not only the picture palaces, of course, are affected in this way, but all the shops and public buildings, and Hull is, indeed, a city of darkness, but by far the most striking transformation is manifested in the cinemas. At Hull there are millions of pounds worth of shipping in the docks, and some very valuable public buildings—and cinemas also—and the reason the lights have been lowered or extinguished is not as some people imagine, to prevent the Germans paying a nocturnal visit to the port, for they could do that by the use of the compass without the aid of a single land-mark. The object in keeping the lights low is to prevent the Germans, should they visit us with their Zeppelins, singling out any particular building as a target for their bombs.

Mr. William Swan has held his second concert in connection with the various war relief funds in the city, but is not satisfied yet. The "sporty" manager of the Circus Picture Palace, Anlaby Road, has arranged yet another event to add to the funds. This time it is a boxing contest, to be held at the Circus, in which a number of soldiers quartered in Hull will take part, and Mr. Swan, who is an enthusiastic athlete, has done all in his power to make it a great success. As a result of last Sunday night's concert, Mr. Swan has been able to add very substantially to both the *Hull Daily News* and *Hull Daily Mail* warm clothing funds for the soldiers. The proceeds of the boxing contest (owing to which Mr. Swan will have to sacrifice a night's takings) will be handed to the *News* Soldiers' Children's Santa Claus Fund.—Mr. B. Firth, also, of the Eureka Picture Palace, Dairycoates, has arranged his third effort, a picture display and variety concert, and this also will be held on a week-night, necessitating a big sacrifice on the part of the company and manager. I hope in this case, also, to be able to say later that a record sum has again been subscribed. All these efforts are for a most laudable object, and show that the Trade is not slow to fulfil its obligations at a time like this. The picture palaces are also being asked to help the *News* Funds in another way. The editor has had a large number of very beautifully coloured lantern slides made, illustrating a child's dream of her father fighting the Germans on Christmas Eve, and showing an empty stocking waiting to be filled. Most of the managers have consented to show these slides, together with an appeal for subscriptions, and to take up a collection. It is to be hoped that

the Trade will show what a united effort in this respect can accomplish.

Following are a few selections from the cinemas to which I was not able to give special mention last week. Mr. Chapman showed "Rorke's Drift," "The Tribunal of Conscience" and "Near Death's Door" at the Kinema. On different days the Coliseum had "Lucille Love," "Adventures of Kathlyn" and "Dolly of the Dailies." The Tower featured, "Revolution," "A King's Romance," "The Making of a Soldier," "Chained to the Enemy" and "In the Wake of the Huns"; and the Strand, "The Bells," "The Mystery of the Silver Snare" and "The Brute." At the Theatre de Luxe, the special was "The Austrian Spy," and "He Never Knew" was also shown. The Hessle Road Picture Palace programme included "The Open Door" and others.

BRIDLINGTON.

There is a rather interesting circumstance at the New Spa, Bridlington, this week. There is an excellent cinema here under the direction of Mr. R. C. Luxton, and the special entertainer on the Spa for the week is Mr. Will Catlin, himself the owner of two picture palaces.—Mr. Palmer, who has been featuring the *Fantomas* series at the Royal Victoria Rooms, has this week got "The False Magistrate." Another fine subject has been "The Temple of the Lion."—At the Picture House, Prospect Street, Mr. J. Austin has been making a special feature of a magnificent film, "Light and Shadows."

SCARBOROUGH.

So far as Scarborough is concerned the business at the cinemas keeps well up to the average, and excellent subjects are being shown. At the time of writing the Londesborough is showing "A Queen's Love," a splendid three-part drama in natural colours, besides a good selection of war pictures.—Mr. Quinton Gibson has some good pictures at the Royal Cinema, St. Thomas Street, and this week there has been a special engagement of Private G. Rayne, who has been singing patriotic songs.—At the Picturedrome, Newborough, Mr. Quinton Gibson's special picture was "Mary of Briewoods."—A picture of special interest has been shown at Mr. Will Catlin's Palladium Picture House, on the Foreshore, this being "The Witch of Salem," dealing with the early settlers in America. At Mr. Catlin's other cinema, the Olympia, just a little further along the front, the features in the latter part of the week were "Won in the Clouds," a powerful drama, and that fine film, "Fraudulent Spiritualism Exposed."—There was a very topical interest in the picture shown at the Grand Picture House of "Those Who Suffer." It dealt with the siege of Paris of 1870, which has been so much recalled by recent events, and another good picture was "The Mystery of Talking Wise."

After being closed since the beginning of the war, the Picture House, Vernon Place, and Aquarium, also re-opening its doors at an early date.—"Heroes of the Mutiny" was recently one of Mr. Gibson's special features at the Picturedrome, Newborough.

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THE ARMY AND PICTURES.

A VISIT TO AN ULSTER ENCAMPMENT.

By Our Own Representative.

The motion pictures are quite ubiquitous, and in most unlikely places one discovers a permanent or travelling show. Some little time ago I came across a neat little cinema in the village of Shrigley, on the shores of Strangford Lough. I was amazed to find that "the movies" had permanently established themselves in such a small hamlet, but on entering the hall my amazement increased tenfold, for that neat little cinema was enjoying real city business.

I would not, therefore, have been at all bewildered to find at least an improvised show in any other of the little places which go to make up the reputation of Ulster, but I was least expecting to find a projector, screen, and all the impedimenta incidental to the motion picture industry when, a few days ago, I paid a visit to Clondeboyne Camp, Co. Down. Clondeboyne—the palatial residence and wide acres of the Marquess of Dufferin and Ava—is now an open camp. Within its "walls" are over 2,000 volunteers to Lord Kitchener's New Army. They are a happy throng, and they enjoy mixing with the general public who pay frequent visits from the adjacent towns of Newtownards and Bangor. These men here encamped are drawn from all parts of Ulster—I met and conversed with "boys" from Armagh and Portadown, and those from Antrim. Several of them I knew; and one in particular interested me considerably. He was none other than Mr. Bob Chamberlayne, who acted for such a long time, and in such a capable and efficient manner, too, as pianist at the Belfast (Shankill) Picturedrome. There he was in khaki, with R.A.M.C. emblazoned on his shoulder. He was one of the first to sacri-

fice position and home comforts to prepare himself to face the common foe, and but little preparation does he require, for his days—and they were many—in South Africa make him rank as an old campaigner, despite his youthful appearance and buoyant spirit.

"Hello, Bob! Given up the 'dominoes' for the 'dope,'" was my greeting on observing the red cross on his arm, and his reply was, "No, laddie; I'm still at the old piano act—we've a picture show in camp."

Accompanying my erstwhile friend, I visited a huge marquee, wherein I discovered all that was necessary to the upkeep and well-being of a cinema theatre.

Here twice a week the Belfast Y.M.C.A. provide a powerful programme of the latest and best films for the benefit of those who prefer remaining in camp. No charge is made for admission, and, needless to add, considerable is the advantage taken of the free show. It is understood that while the camp lasts pictures will prevail, the Christian Association being intent upon brightening the lives of those who have sacrificed so much for their country.

There are, of course, great numbers who prefer visiting the two adjacent townships, each of which boasts two picture theatres. In Bangor they are admirably catered for by Mr. W. A. Salmond at the Picture House, and Mr. Dunseith at the Palace; while in Newtownards Mr. Rodgers and Mr. Dawson provide programmes of exceptional merit.

I wonder if any other improvised camp in the country is so well provided with entertainment as is Clondeboyne? It would be of interest to know!

VILLAGE SHOWS IN DURHAM.

Cinematography has made such strides that no surprise is expressed now at the excellent halls in comparatively small places, nor at the class of the programmes screened. A few miles from Sunderland is New Silksworth, one of the Marquis of Londonderry's biggest pit villages, which possesses a fine specially-built palace, known as the Hippodrome, the proprietors of which are Messrs. Stanley Rogerson and R. G. Elgar, the latter of whom also officiates as manager. The pit has had rather too many idle days during the past two months, but they tell me that the Hippodrome is doing very well considering. One thing is certain, that the pitmen and their wives and sweethearts needn't go into the town to see much better films. "The Adventures of Kathlyn" are being run here, whilst "The Mystery of Room 643," "Genesis iv., 9," "The Hope of Salvation," "The Imposter," Keystones, and war cartoons, have just been screened. The neighbouring

village of Ryhope also boasts of a fine new palace, the Grand, the managing director of which is Mr. I. Womphrey, and the resident manager Mr. T. Richardson. Here "The Hand of Horror," "Suspended Ordeal," "Eta of the Footlights" and "The Bronze Idol," were being starred. This firm also own the Tivoli, at New Herrington, where they are showing "The Bowery Boys," "Corner House Burglary," "England's Menace," "Fickle Fortune's Favour," and several war pictures. Mr. B. Guinea is the resident manager of the Tivoli, which, like the Grand, is fed by the district tram service, a circumstance which enable both halls to draw patrons from over a rather wide area. One night last week he lent the hall free for a war lecture in furtherance of recruiting. The staff also gave their voluntary services, and £7 8s. was collected for the Prince of Wales' Fund. Up to the present, 560 recruits have been enrolled in this district.

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IN THE MANCHESTER DISTRICT.

(BY OUR OWN CORRESPONDENT.)

The Provincial Cinematograph Theatres, Ltd., which owns both the Market Street and Oxford Street Picture Houses, apart from other excellent characteristics, has gained distinction in two directions — philanthropy and patriotism — both worthy of more than the brief reference I am able to give them here. Mr. F. Smith, the manager at Market Street, has been particularly active in organising collections for various charities, and although it is only a few months since he took charge, the total amounts to £225. With regard to war relief, apart from the company's donation of £1,000, it has contributed £500 to the Manchester Relief Fund and £500 to that of Nottingham. In addition, an entire day's takings at each of the twenty-two theatres and three days' sales of programmes at 3d. each has been contributed, besides the voluntary donation of £50 per week which is being made by their various staffs to the same fund. In the other direction indicated the record is certainly a remarkable one. Visitors will be struck by this firm's Roll of Honour exhibited upon the premises. Practically the whole of the head office staff, from the Chairman (Sir William Bass, Bart.) downwards, are at the front, and the list comprises no less than 109 names. Of this splendid contingent from a single firm, so far, I am pleased to record, the casualties are only one or two wounded. Business at Market Street Picture House could not be better. Last week "Find the Woman" (Lubin) had a splendid reception, the programme also including "The Night Hawks," "British Bulldogs at Gun Drill," "Evacuation of Ghent," and other war pictures. This week the management and patrons are equally enthusiastic over the London Film Company's latest production, "Called Back," from the novel by Hugh Conway.

The matinée performance on Monday, Wednesday, and Thursday is quite a popular institution at the Patricroft Picturedrome, tea being provided for visitors. Good pictures without tea is better than an indifferent entertainment with it, but Mr. W. L. Humphries, the manager, provides both of the best quality. At the present time the Picturedrome has a seating capacity of about 500, but structural alterations are about to commence which will enable 1,200 to be accommodated. This theatre is acting up to the best traditions of the Trade in setting aside the entire takings of every Thursday matinée partly for the War Fund and partly in a judi-

cious distribution to deserving local cases of distress caused by the war. Business has been, and is, excellent. Last week, in addition to "Dolly of the Dailies" series, "The Fatal Wedding," "Called to the Front," and "In the Hands of Conspirators," were the leading pictures shown. This week wisdom of choice is shown in securing "A Million Bid," followed next week by "Bootles' Baby" and afterwards "The Vendetta," adapted from Marie Corelli's novel. Among recent winners, "Tessibel of the Storm Country," "England Expects —," "Lights o' London," and "England's Menace" proved above the average.

The Weaste Picture Hall, built as a temperance billiard hall, has made a good picture theatre capable of seating 750 people. It caters well for the immediate neighbourhood, and deserves all the success it has secured. The chief pictures last week were "Our Father," "Called to the Front," "Dolly" series, and "Pimple Enlists." This week "The Fatal Wedding," "The Midnight Mystery," with several other popular films, form together a good programme.

Mr. E. Boulton, the genial manager of Eccles Picture Theatre, achieved considerable success as a ventriloquist before taking his present position. The town is passing through rather a quiet time just now, and business at the theatre leaves room for improvement. During the first half last week "Dr. Fenton's Ordeal" was the best item, with "The Girl of the Café" and half-a-dozen other pictures for the latter portion. This week "For His Master" and "The Forgotten Melody" are the principal items in the bill.

Mr. Herbert Baker having severed his connection with the Progress Film Supply Company, started on Monday last with the National Film Agency, 64, Victoria Street, as manager of the exclusive department. His numerous friends in the Trade will wish him every success in his present position.

The Clarion Film Agency has secured the Lancashire, Cheshire, and Irish rights of Barker's new exclusive, "By the Kaiser's Orders" (three reels), and bookings are already going strong.

The Trade shows of "Nero and Agrippina" given at Manchester and Liverpool by the Signal Film Service, Limited, were very successful. The attendance at both was large, and good business resulted.

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WORLD OF FINANCE.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

Receiverships.

ELECTRIC PALACES, LIMITED.—A notice of the appointment of H. C. Grover, of Midhurst, The Mall, Southgate, N., as receiver on October 3, 1914, under powers contained in mortgage dated October 6, 1913, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

Mortgages and Charges.

MANOR STREET PICTURE COMPANY, LIMITED.—Particulars of £2,000 debentures, created September 23, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £700. Property charged: Leasehold premises, 60 and 61, Manor Street, Grange-gorman, Dublin, and the company's undertaking and property, present and future, including uncalled capital. No trustees.

HARRY DAY'S AMUSEMENTS, LIMITED.—Issue on September 30, 1914, of £200 debentures, part of a series of which particulars have already been filed.

BOHEMIA CINEMA AND GARDENS, LIMITED.—Issue on October 6, 1914, of £500 debentures, part of a series of which particulars have already been filed.

MARGATE RENDEZVOUS, LIMITED.—Mortgage, dated October 12, 1914, to secure £14,500, charged on certain lands and buildings in Margate. Holder: J. Clarke, Castle Street, Liverpool.

LION ELECTRIC THEATRES (ROTHERHITHE), LIMITED.—Issue on September 29, 1914, of £75 debentures, part of a series of which particulars have already been filed.

POPPYTHORN PICTURE HALL, LIMITED.—Mortgage, dated September 30, 1914, to secure £400, charged on freehold land, with picture hall and other buildings thereon, in Poppythorn Lane, Preston. Holder: Mrs. E. A. Morris, 66, Stockport Road, Ardwick, Manchester.

NORTHAMPTON THEATRE SYNDICATE, LIMITED.—Issue on September 19th, of £500 debentures, part of a series of which particulars have already been filed.

PRINGLE'S PICTURE PALACES, LIMITED.—A memorandum of satisfaction in full on May 23 and 26, 1914, of two bonds and dispositions in security, both dated May 13, 1912, securing £6,000 and £8,000 respectively, has been filed.

GENERAL CINEMATOGRAF AGENCIES, LIMITED.—Issue on September 19th, of £500 debentures, part of a series of which particulars have already been filed.

NORTHAMPTON CINEMA COMPANY, LIMITED.—A memorandum of satisfaction in full on July 29, 1914, of mortgage, dated April 18, 1914, securing all moneys due or to become due from company to bankers, was notified on September 30, 1914.

EDGWARE ROAD CINEMATOGRAF THEATRE, LIMITED.—Land Registry Charge in leasehold land and cinematograph theatre at Stoke Newington, dated September 15, 1914, to secure £3,750. Holders: Stoke Newington Cinematograph Theatre, Limited, 162-4, Queen's Road, Bayswater. Also as collateral security for same sum, debenture of even date, charged on the company's property, present and future, including uncalled capital. (NOTE: The company has resolved

to revert to its original title, the Stoke Newington Electric Coliseum, Limited, but the consent of the Board of Trade had not been filed to October 5, 1914.)

CINEMA PALACE (GOOLE), LIMITED.—Charge on land in Boothferry Road, Goole, with picture palace and shops erected thereon, dated September 7, 1914, to secure all moneys due or to become due from the company to Barclay and Co., Limited, Goole, stamped to cover £2,000.

G. M. B. HALLS SYNDICATE, LIMITED.—A memorandum of satisfaction in full on September 9, 1914, of mortgage, dated July 2, 1913, securing an undefined amount.

SILVERHILL PICTURE HOUSE, LIMITED.—Particulars of £750 debentures, created May 7, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's property, present and future, including uncalled capital. No trustees.

MANCHESTER PALACE OF VARIETIES, LIMITED.—Particulars of £15,000 debentures created August 11, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

EMPIRE CINEMA (GREENWICH), LIMITED.—A memorandum of satisfaction in full on September 17, 1914, of mortgage and debenture, dated October 29, 1913, securing £1,500, has been filed.

MALLORY'S, LIMITED.—Mortgage, dated September 12, 1914, to secure £500, charged on No. 313, Holder-ness Road, Hull. Holders: J. Finegate, 421, Beverley Road, Hull; G. Hodgson, 240, Spring Bank, Hull; and R. Davis, 29, Silver Street, Hull.

UNITED ELECTRIC THEATRES, LIMITED.—Three mortgages on lands in Rugby and Loughborough, with theatre premises thereon, goodwill of business, benefit of contracts, leasehold redemption policies, etc., all dated September 11, 1914, to secure all moneys due or to become due from company to National Provincial Bank of England, Limited, 209, Piccadilly, W.

KINGS ROAD PICTURE PLAYHOUSE (CHELSEA), LIMITED.—Mortgage, Land Registry Charge, and a debenture (the latter being as collateral security), all dated September 22, 1914, to secure £2,225, charged on the Kings Road Picture Playhouse, Chelsea, S.W., and the company's undertaking and property, including uncalled capital. Holder: J. D. Marks, 58, Queensborough Terrace, Bayswater, W.

APOLLO KINEMATIC THEATRE, SOUTHSEA, LIMITED.—Trust deed and mortgage, both dated September 15, 1914, to secure £4,000, charged on 21-27, Collingwood Road, Southsea, forming site of extension of Apollo Theatre. Trustee: W. H. Burrell, 114, High Street, Portsmouth.

SILVERHILL PICTURE HOUSE, LIMITED.—Particulars of £550 second debentures, created September 15, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £532. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

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POPULAR ENTERTAINMENTS (1909), LIMITED.—A memorandum of satisfaction in full on September 22, 1914, of indentures dated October 6 and 7, 1913, securing £5,100, has been filed.

LAMBETH THEATRES, LIMITED.—Mortgage dated August 11, 1914, to secure £200, charged on 200, Upper Kennington Lane, S.E., and appurtenances. Holders: Central Advance and Discount Corporation, Limited, 84, Charing Cross Road, W.C.

ELEPHANT AND CASTLE CINEMATOGRAPH THEATRES, LIMITED.—A memorandum of satisfaction in full on October 12, 1914, of mortgage and debenture stock dated March 6, 1913, securing £2,600, has been filed.

MITBAR COMPANY, LIMITED.—Particulars of £510 debentures, created October, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital and patent rights and privileges. No trustees.

RED ENSIGN FILM COMPANY, LIMITED (formerly Britannia Film Company, Limited).—Particulars of £2,000 debentures, created October 1, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

LYMINGTON AND NEW FOREST ENTERTAINMENTS, LIMITED.—Legal mortgage, dated September 29, 1914, charged on the Lyric and premises in St. Thomas Street, Lymington, Southampton, to secure all moneys due, or to become due, from the company to Capital and Counties Bank, Limited, 39, Threadneedle Street, E.C.

YARMOUTH AND GORLESTON INVESTMENT AND BUILDING COMPANY, LIMITED.—Mortgage, dated October 13, 1914, to secure £11,000, charged on freehold hereditaments on the Parade, Great Yarmouth, known as the Gem. Holders: R. F. E. Ferrier and J. A. H. Ferrier, 16, South Quay, Great Yarmouth.

MORTON'S PICTURES, LIMITED.—Issue on October 1, 1914, of £5,500 debentures, part of a series of which particulars have already been filed.

LEICESTER PICTURES, LIMITED.—Second mortgage debenture, dated October 17, 1914, to secure £462 10s., charged on freehold land in Vaughan Street and Holy Street, Leicester, with picture theatre thereon. Holder: R. H. Buckley, Cank Street, Leicester.

New Companies.

BARBER AND CO.'S ENTERPRISES, LIMITED. (137,878.)—This company was registered on October 6th, with a capital of £2,000 in £1 shares, to take over the business of a cinematograph theatre carried on at Rugeley, Staffs., as "The Palace, Rugeley," to acquire in South Staffordshire or elsewhere in the United Kingdom any land suitable for the erection of, and to erect thereon, a theatre, winter garden, recreation hall, or other premises to be used for public amusement, etc. Private company. The number of directors is not to be less than two nor more than three. The first are to be appointed by the subscribers. Qualification 100 shares. Solicitors: Walker and Meek, 55, Temple Row, Birmingham.

CICOY MAGNETO COMPANY, LIMITED. (137,910.)—This company was registered on October 8th, with a capital of £500 in £1 shares, to carry on the business of manufacturers of the whole or component parts of magnetos, motor cars, motor cycles, cycles and vehicles of all kinds, electricians, manufacturers of electrical goods, aeroplanes, talking

machines, records and accessories, cinematograph theatre proprietors, manufacturers of films and accessories and mechanical and other toy goods, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: S. R. Cohen, 359, Goswell Road, E.C., B. R. Cohen, 359, Goswell Road, E.C.; and W. Trowell, 83, Cicada Road, S.W. Qualification fifty shares. Registered office: 359, Goswell Road, E.C.

X. L. FILM COMPANY, LIMITED. (137,919.)—This company was registered on October 8th, with a capital of £1,000 in 5s. shares, to carry on the business of manufacturers of lanterns, films, cameras, outfits and appliances, etc., for bioscope and cinematograph entertainments, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: T. J. West (chairman), E. S. Williams, Elm Lodge, Wraybury, Bucks, and S. T. Parrish (managing director). Qualification £50. Solicitor: N. Hart, 8 and 9, Essex Street, Strand, W.C. Registered office: 58, Dean Street, Shaftesbury Avenue, W.

A.1 FEATURES AND EXCLUSIVES (1914), LIMITED. (137,921.)—This company was registered on October 9th, with a capital of £1,000 in £1 shares, to adopt an agreement with J. A. Ward, for the acquisition of certain furniture, films, etc., to carry on the business of public entertainers, picture and cinematograph theatre proprietors, etc. Private company. The number of directors is not to be less than two nor more than five. The subscribers are to appoint the first. Remuneration £50 each per annum. Registered office: 11, Denman Street, Piccadilly, W.

DOWNES, FILMS, LIMITED. (137,942.)—This company was registered on October 12th, with a capital of £500 in £1 shares, to carry on the business of manufacturers of and dealers in films, lantern slides, projectors, lenses, lights and apparatus, for use with cinematograph pictures, etc. Private company. The first directors are: E. D. Downes, Bartholomew Street, Wombwell; Mrs. F. Downes, Bartholomew Street, Wombwell; and J. Leach. Registered office: Gas Nook, May Day Green, Barnsley.

TUNBRIDGE WELLS OPERA HOUSE, LIMITED. (137,974.)—This company was registered on October 14th, with a capital of £15,000 in £1 shares, to carry on the business of proprietors and managers of theatres, music and concert halls, cinematograph shows and exhibitions, etc., and to enter into agreements (1) with J. E. Egginton and R. A. Marshall, and (2) with J. Egginton. Private company. The number of directors is not to be less than two nor more than five. The first are: J. Egginton, Little Culverden, Tunbridge Wells; R. A. Marshall, Norfolk Hotel, Tunbridge Wells; and L. G. Coath. Qualification £1. Remuneration as fixed by the company. Solicitor: W. C. Cripps, Son and Duish, Tunbridge Wells.

RAYLEIGH FILM AND PHOTOGRAPHIC WORKS, LIMITED. (138,004.)—This company was registered on October 17th, with a capital of £12,000 in £1 shares, to take over the film manufacturing business carried on at Rayleigh, Essex, and to carry on the business of manufacturers and importers of and dealers in cinematographic, photographic and other films, optical and magic lanterns, lantern slides and photographic and optical goods, etc., and to adopt an agreement with S. B. Acres (vendor) and B. Acres. Minimum cash subscription £7. The number of directors is not to be less than three nor more than seven; the subscribers are to appoint the first. Remuneration £100 each per annum (chairman £150). Registered office: Regency House, 1 and 2, Warwick Street, Regent Street, W.

COMMENTS ON THE FILMS.

BY OUR OWN REVIEWERS.

For Addresses, Telephone Numbers, etc., see "Film Releases."

The following critical film reviews are contributed by our own staff of critics, and contain candid opinions of the productions reviewed.

Any films not dealt with in this supplement, particularly "exclusives," will be found, as usual, either on our "Pick of the Programmes" pages, or in the body of the paper.

AMERICAN CO.

BEAUTY.



The Motherless Kids.—This enlivening comedy-drama was specially reviewed in THE BIOSCOPE of October 22nd, on p. 375. (November 26th. 990 ft.)

The Only Way.—In reality a problem play, this issue forms a medium whereby some of the finest acting as yet achieved by this company is presented in a convincing way. There may be some who would, perhaps, be inclined to dogmatise as to the fitness of the main theme of the story, but, nevertheless, the play stands as a fine portrayal of a sacrifice upon the part of an elderly husband. Will be found worthy of a place in any bill where the audience is of a broad-minded nature. Quality and settings of the best. (December 3rd. 993 ft.)

Caught In a Tight Pinch.—There are a number of doll situations in this enjoyable release, which tells a neatly turned tale of jealousy and tight shoes, which ultimately prove a blessing to an agonised male. His attempts to trip the light fantastic are cleverly shown by means of pedal-perspective views. An amusing conservatory flirtation ends the story. (December 10th. 976 ft.)

FLYING A.



Break, Break, Break.—

A finely conceived adaptation of Lord Tennyson's famous poem, much of the charm of the film being

due to its picturesque scenery and excellent quality. The story is simply told and concerns a wasted love, a man who became distraught through the finding of his sweetheart's body, and his final years as a cave dwelling recluse. (November 26th. 990 ft.)

Lola.—This well-produced feature, an admirable production, will be best described as a strong drama of conflicting and keenly contrasted emotions. Although the opening is upon accepted lines, the play quickly develops interest of a high order. The second reel shows how a loving woman, for the sake of a blind man's happiness, impersonates her sister. The actress suddenly returns and the better woman pleads with her not to disillusionise the man. An affecting *finale* is witnessed and affords a satisfying end to the romance. (November 30th. 1,985 ft.)

The Wrong Birds.—Comedy of a refined order, with an occasional touch of the farcical, and a pleasing issue. A honeymoon couple, in their car, happen to pass through a district where the various sheriffs, all old busy-bodies, are on the watch for a pair of sharpers. The couple are arrested by a bumptious squire, and have a trying time until the residents of Jonesville arrive in two decrepit motors and realise the mistake. (December 3rd. 990 ft.)

The Cocoon and the Butterfly.—Well drawn and most adequately presented, this film gives a telling depiction of the struggles of two girls who arrive and secure employment in a big city. The story also, incidentally, forms a scathing commentary upon the snares which beset young girls in a certain class of department store. The young proprietor, by a ruse, upsets the designs of the manager and saves a wilful girl from moral disaster. (December 7th. 1,080 ft.)

His Faith in Humanity.—Crisp and cameo-like both in delineation and episodes, there is just the right amount of pleasing story here for a first-class single reel. Some very fine photography further recommends an appealing tale of philanthropy and a noble action which is repaid in full. A woman gambler, by a robbery, causes the discharge of the man-servant, the only witness against her. A romantic meeting shows the error of her ways, and a confession to her husband regains the man his post and justifies a faith in humanity. (December 10th. 1,000 ft.)

The Redemption of a Pal.—Evidently intended as a strong lesson against the curse of opium, this release is well staged, but suffers, to a certain extent, by disjointed sequence in the first reel. A little less of the cabaret scenes, so foreign to the average British audience, would also have been advisable. The exciting episodes in the den of thieves and the final fire rescues are, however, sufficient to atone for minor details mentioned. Acting up to usual high standard of this company's productions. (December 14th. 1,985 ft.)

AMERICAN & CONTINENTAL

VAUDEFILM.



The Spy Catchers.—Highly amusing "Nobby" comic of great topical value. Specially reviewed in THE BIOSCOPE of October 8th on p. 756. (November 16th. 756 ft.)

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AMBROSIO.

The King of Rome's Soldiers.—In all respects a remarkably beautiful production, this two-reel feature presents a touching story, which is still further enriched by a strong element concerning the attempts to wean the son of Napoleon to Austrian ways. The boy is bereft of his French governess by Metternick, and even his toy soldiers are changed for Austrian Grenadiers. Grown to manhood, he is met by a mysterious stranger. The silver box is opened and its contents bring vivid memories of the famous "Old Guard." With a stifled cry of "Vive L'Empereur! Vive France!!" the young "King of Rome" breathes his last. A love element and exquisite photographic effects enhance the undoubted value of a refined and artistic drama. (December 7th. 2,480 ft.)

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CLARENDON.

A Husband's Love.—Some first-rate acting and good quality mark a comic which is somewhat unoriginal, but will gain approval as a rendition of an anecdotal kind. The final sub-titles will greatly amuse those not already "in the joke." (November 29th. 345 ft.)

The Gardener's Daughter.—A two-reel and most artistic production, forming a charming adaptation of Tennyson's famous poem. Specially reviewed in THE BIOSCOPE of October 22nd, on pp. 373-4. (December 14th. 1,460 ft.)

DAVISON'S FILM SALES AGENCY.

B. and C.



The Special Constable.—An old gentleman is worried by his war-like nieces, who in vain try to stir him to patriotism. Despairing of that, they supply him with an armlet during his sleep, and, being taken for a special constable he is called upon to embroil himself in various disputes, in which he suffers considerably. It is a capital farce, and is well played, particularly by two very attractive children. (December 10th. 459 ft.)



SCENE FROM "ANSWERING THE CALL."

ENSIGN.

Ensign Cartoons.—These cartoons, by Mr. Frank Leah, are clever skits on topical events, including "A Patriotic Tableau," "War News, Good and Bad," and "Trouble Bruin." They possess considerable humour, and would prove an attractive item in any programme. (November 5th. 318 ft.)

MARTIN.

Held by a Child.—In its way this stirring little episode of the war is quite one of the best "topical dramas"—a sadly misused term in many instances—we have seen. It contains several well-managed battle scenes, which are more convincing than is generally the case, and the final situation, where a little baby girl "holds up" a Uhlan—though somewhat unconvincing—is quite effective, and well carried out. It is a film that can be recommended. (November 23rd. 1,020 ft.)

Furnishing Extraordinary.—A clever little trick comic, which is sufficiently entertaining to justify its reissue. (November 26th. 291 ft.)

For the Honour of Belgium.—Two young Englishmen are on a walking tour in Belgium at the time of the declaration of war. In an attempt to rescue a gentleman and his daughter from the hands of some German troopers they are captured and imprisoned. They manage to escape to the gentleman's house, and with his servants they defend it desperately, until they run short of ammunition. The girl rides for assistance, and a company of Belgian cavalry arrives in time; the Germans are driven off and their officer captured. The incidents are such as are rapidly becoming familiar in war films, and little attempt has been made to suggest local colour, but the production is thoroughly satisfactory, some good skirmishes are shown, and the excitement is well worked up to the climax. It is likely to prove popular. (December 7th. 1,011 ft.)

ECLAIR.

AMERICAN ECLAIR.

Tango versus Poker.—A moderately amusing comedy which is, however, considerably too long for its subject. It would be greatly improved if it were pruned down to a little over half a reel. (November 12th. 1,043 ft.)

ECLAIR.

A Wager and a Wife.—A wholly delightful comedy with a novel and engaging plot, and acted with most admirable spirit and finish by a company of very clever French comedians. The story deals with the impudent, ingenious and irresistibly amusing tactics by means of which a determined young man wins the hand of a charming girl in spite of the opposition offered by the latter's severe and watchful maiden aunt. Dainty, light, piquant and truly humorous, "A Wager and a Wife" is a sparkling comedy which should give great pleasure to all who enjoy an excellent story and first-rate acting. It should be noted that the film is coloured. (November 9th. 912 ft.)

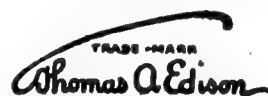
ENGLISH ECLAIR.

Willy, Special Constable.—A topical comic played by the always amusing Willy, with his usual verve and impish humour. It contains no plot to speak of, but it is fairly funny in a broad way. (November 12th. 500 ft.)

SCIENTIA.

Aircraft.—A very good picture of considerable topical interest, dealing with the aircraft activity of our French allies. In addition to excellent pictures of aeroplanes and airships, we are given numerous living portraits of famous French airmen, many of whom have already achieved distinction in the present war. A first-rate little film. (November 9th. 393 ft.)

THOMAS A. EDISON, LTD.



The Mystery of the Fadeless Tints.—The eighth mystery of "The Chronicles of Cleek," reviewed in THE BIOSCOPE of October 15th, on p. 274. (December 3rd. 1,060 ft.)

Buster Brown on the Care and Treatment of Goats.—The second exploit of the famous Buster in his attempt to reduce his goat to a condition of tractable utility. Reinforced by the gardener and Tige, he is compelled to beat an ignominious retreat, but Mary Jane, who believes in kindness, rides out

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triumphantly on the animal's back. The goat is here quite the leading character and puts up a very fine performance, ably assisted by the youthful comedienne. (December 3rd. 555 ft.)

Hearts of the Forest.—Jim Carey's wife leaves him for another man, and he goes into the forest, taking his little daughter Bess with him. The kindness of a young widow to the child, when suffering from a snakebite, rouses Jim's gratitude, and having secured a divorce, he marries again. His first wife is cast off by her lover, and follows her husband into the forest, but seeing his present happiness she leaves him and goes away alone. The story is somewhat trite and the opening might be made more clear. It is interesting from the beautiful setting of the forest scenes and the pretty acting of the child. (December 3rd. 1,045 ft.)

Dolly Plays Detective.—The tenth of the series "Dolly of the Dailies," including Miss Mary Fuller, Miss Miriam Nesbitt and Mr. Duncan McRae. Reviewed in THE BIOSCOPE of August 20th, on pp. 755-7. (December 7th. 1,030 ft.)

An Absent-minded Cupid.—Mr. Bookley, a very absent-minded millionaire, takes a great interest in the love affairs of a young couple he sees in a restaurant. He takes the young man's coat by mistake, placing the lovelorn Ernest in an unfortunate predicament, for he has placed all his money in his overcoat pocket. Ernest's hated rival pays the bill and carries off the young lady, but Mr. Bookley, discovering his mistake, makes ample amends, ensuring Ernest's future happiness. It is an excellent comedy, Mr. Wadsworth making Mr. Bookley a very delightful character. Miss Gladys Hulette is a charming little heroine, and Mr. Edward Boulden displays a quaint humour as Ernest. (December 7th. 1,025 ft.)

The One Who Loved Him Best.—This admirable drama is reviewed in another column of this issue. (December 10th. 2,072 ft.)

The Old Fire Horse.—Old Jim, a fire horse attached to the City Brigade, is sold to Farmer Morgan. He is very useful until he hears a bell ring, and then it is difficult to persuade him to attend to his ordinary duties. A flashy adventurer persuades pretty Betty Morgan to elope with him, she having recently come into a small legacy. They start off in a buggy behind old Jim, but before they have gone far a fire alarm is sounded, and nothing will prevent old Jim carrying them off to the fire. There they meet Betty's family, and a detective, who is on the lookout for Nick Sharp, who is wanted for bigamy, and Betty and her old sweetheart are always grateful to old Jim for taking matters between his own teeth. It is a good little comedy and very well played throughout. (December 10th. 1,044 ft.)

ESSANAY.



Her Trip to New York.—Reviewed in THE BIOSCOPE of October 22nd, on p. 378. (November 9th. 1,031 ft.)

Mrs. Billington's First Case.—An amusing "suffragette comedy," dealing with a barrister's young wife who, anxious to adopt her husband's profession, finds herself opposite him

in the court in her very first case. The story is naturally acted and contains numerous lightly humorous situations gently satirising feminine aspirations to compete with men on their own ground. Although the court scenes are, of course, essentially American, the consequent peculiarities of legal procedure do not seriously interfere with the interest of the story for an English audience. The film is splendidly staged and admirably acted, and affords an excellent example

of the importance attaching to clever acting and production, and how the two latter may imbue even the slightest of plots with charm and interest. (November 9th. 994 ft.)

The Motor Buccaneers.—A splendid and real novel story, which is full of fine situations and in which the element of mystery is made the most of. The plot might be rather clearer in places, however, and the ending is very weak, being both unsatisfactory and inconclusive. With the exception of these two faults, there is practically nothing in the film which is not wholly admirable. "The Motor Buccaneers" may safely be recommended as a thoroughly good melodrama, considerably above the average story of its class. (November 12th. 2,030 ft.)

The Busy Business Boy and the Droppers-In.—This wholly delightful George Ade picture was reviewed in THE BIOSCOPE of October 1st, on p. 79. (November 12th. 1,006 ft.)

Snakeville's Home Guard.—An amusing Snakeville absurdity, in which the grotesque inhabitants of this immortal village turn out as soldiers to defend their woman-kind. (November 12th. 995 ft.)

LUBIN.



The Face in the Crowd.—Forcibly played and sensational drama, the title derived from an evil visage, which terrorises a passing child. A slight episode, but enough to put an astute detective upon the trail of a criminal gang, at the head of which is a vile but clever organiser. The various scenes are of a most interesting nature, and the clues are clearly and neatly followed up throughout. (November 30th. 2,042 ft.)

The Kid's Nap.—As a good specimen of a popular type of American burlesque, this film answers well. Contains a police force of mercurial disposition and a delightfully dubious detective. (November 30th. 1,013 ft.)

The Old Oaken Bucket.—Well enacted in every way, this drama, unfolding the story of a man's reclamation from evil associations, is costumed in the style of the early 'eighties. A somewhat startling but, fortunately, briefly shown, anachronism appears when two very modern American "cops" effect the arrest, on suspicion, of the hero. His release, upon the evidence of his sweetheart, ends a good play founded upon a well-known poem. (December 3rd. 1,035 ft.)

The Green Alarm.—A fast and furious comic, concerning the exploits of chicken stealers and a noisy parrot who spoils their little game. Would have been quite sufficiently funny without the eccentric antics of the police. (December 3rd. 658 ft.)

The Aggressor.—The adventures of a deserted wife who has come West to seek her husband, a typical bully, form a powerful drama with some very effectual acting by Miss Louise Huff as the heroine, and Edgar Jones as the man she learns to love. The excitement among the rest of the company is a little overdone in places but, notwithstanding this little blemish, the production forms a really appealing issue. (December 7th. 2,007 ft.)

The Belle of Breweryville.—Indescribable, yet a furiously funny burlesque. Romaine Fielding, as Count Loveboozesky, makes a truly terrifying anarchist. A good deal of the "plot" centres around the doings of the mayor, another eccentric creature, and his attempts to elude capture by the Count's hirelings. (December 7th. 1,000 ft.)

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The Shell of Life.—A single-reel drama, with an outlaw hero, which should prove a welcome line for the bill. Has a forcibly enacted story of a hunted man who finds true gratitude for his helping a country smith when the latter happens an accident. The outlaw, with the daughter's aid, keeps the forge going until an arrest can no longer be avoided, then leaves with the knowledge that his fair helpmate will await his return and a new life. (December 10th. 1,001 ft.)

A Fool There Was.—Slightly constructed, yet sufficiently amusing story of a man-about-town who sought to impress his innamorata by the purchase of a car. The auto and its owner highly terrorise the girl, and subsequent events end in her marrying the newly engaged French chauffeur. (December 10th. 1,003 ft.)

Marah, the Pythoness.—Drama with a mysterious woman of the East, a veritable Circe, as the central figure. Her handling of a huge python certainly amply justifies the title, and she is seen to bend numerous admirers to her will. The story, however, tends to "slowness" in parts, and a little less of the Oriental "atmosphere" would have proved advantageous. An artist, given a commission, falls completely under the woman's sway, and is parted from his sweetheart. Tragedy ends the story, Marah being killed by the python, while the artist returns to the woman who still loves him. (December 14th. 3,000 ft.)

The German Band.—The doings of Professor Snitz and his tootlers are most energetic. They play on, despite all manner of interruptions and in every conceivable spot. Bustling comic, with a highly exaggerated love element. (December 14th. 641 ft.)

Squaring the Triangle.—Vigorous drama of the West, most picturesquely produced, and a lively tale of a new ranchowner, who gets behind the scenes of an alleged non-paying proposition and finds it in the hands of swindlers. As a means to an end, he "goes through it" in the manner of a novice, then turns round on the gang in splendid style. Full of "go," and should prove popular. (December 17th. 1,004 ft.)

A Lucky Rube.—An ingenious tale of a confidence trick played upon peaceful villagers. Si Smith buys the much-talked-of missing ring from a disguised tramp, then finds himself "stung." A subsequent visit to the city enables Si and Mandy to spot the swindler and to earn a handsome reward. Good plot and humorously worked out. (December 17th. 505 ft.)

M.P. SALES AGENCY.

BIOGRAPH.



The Backslider.—A slight story, depicting, with some power of observation, the narrowness of mind shown in a small town. (November 9th. 1,030 ft.)

Murphy and the Mermaids.—An amusing farce, showing how Murphy dreams blissfully instead of chopping wood, and how his wife woke him to a sense of his responsibilities. (November 12th. 482 ft.)

The Secret Nest.—A young couple, to secure their perfect happiness, keep their marriage a secret and take some small apartments where they can be alone. A rascally broker, who discovers their retreat, endeavours to blackmail the girl's father, but his plot fails in its effect. A fairly good comedy on rather conventional lines. (November 16th. 1,038 ft.)

H. and B.

The Venetian Shore.—Very beautiful and interesting scenes on the Adriatic, showing how the inhabitants spend a lazy summer. The photography is of exceptional quality. (November 12th. 305 ft.)

Padua.—Some views, very beautifully taken, of

Padua and the surrounding district, including the birthplace of Petrarch. The photography is very good and the subject is of great interest. (November 16th. 474 ft.)

KALEM.



The Gambler's Reformation.—The story of a gambler and waster who falls in love with a half-breed woman supplies some exciting situations and a very satisfactory ending. The Red Indian character is well portrayed and the general production is effective. (October 29th. 1,053 ft.)

The Counterfeiter's Plot.—A somewhat commonplace story of jealousy and revenge, with some exciting scenes, very efficiently played and produced. (November 5th. 1,071 ft.)

The Winking Zulu.—An amusing farce, in which an artist is transported to a savage country by the animated picture of a Zulu warrior. Some farcical and very well produced scenes show his adventures, ending in the painter's awakening. It is a good farce and something out of the ordinary. (November 16th. 995 ft.)

The Vampire's Trail.—This is a highly coloured melodrama, one of a series of films featuring Miss Alice Joyce, an actress of great personal charm and with dramatic gifts which are capable of giving interest to far less plausible work than this film. (November 12th. 2,028 ft.)

NEPTUNE FILM CO., LTD.



Her Only Son.—This very charming story, which is essentially of topical interest, is reviewed in our "Pick of the Programme" pages. (November 23rd. 1,130 ft.)

"Bully Boy": Series 2.—Reviewed in our "Pick of the Programme" pages. (November 9th. 375 ft.)

NEW AGENCY FILM CO.

BURLINGHAM STANDARD.

"One Shall Be Taken."—The homely character of this story forms a very strong point in its favour. The producer, Mrs. Batley, has, in this patriotic release, achieved a success of more than ordinary merit and one which should meet with a most gratifying reception. The acting of the characters—typical working-class people—is truly excellent and quite free from mawkishness. Fighting in the trenches also exceedingly well done, even if an all-too-brief portion. Capital sub-titles assist a film which deserves extensive bookings. (November 30th. 1,000 ft.)

NEW MAJESTIC FILM CO.

MAJESTIC.



The Soul of Honour.—A young man is obliged to leave his newly married wife to take his place in the Federal Army. He is entrusted with important dispatches, and calling on the way at his own home he is induced by his wife to rest there for the night. His father, learning that a battle has been lost through his son's neglect of duty, gives him his revolver and tells him the only way to save his honour. The boy says goodbye to

his wife and leaves as if to continue his journey. His father finds his body, and is able to clean and reload the revolver before he is discovered, thus suggesting that his son has been shot while doing his duty. It is a dramatic little sketch, and well played by Miss Blanche Sweet, Mr. Ralph Lewis and Mr. Henry Walhall. The photography is excellent. (November 16th. 1,043 ft.)

They Who Dig Pits.—A drama of some interest, showing how the owner of an illicit still tries to revenge himself on his neighbour whose daughter has rejected him. His plans are circumvented by the girl's lover, and the revenue officers discover his own still, which he had buried, and arrest him. It is well played by Miss Francelia Billington and Mr. Lamar Johnston. (November 19th. 1,006 ft.)

The Stolen Radium.—The radium is stolen by a crook, and a detective is employed for its recovery. The crook, finding himself shadowed, fires the tube of radium from his revolver into a bank of earth.



The detective can find no trace of it in the crook's house, but when the thief is discovered digging in the bank he is arrested and the radium recovered. The tracking of the criminal is cleverly worked out and exciting. (November 26th. 1,000 ft.)

The Rifle Smugglers.—A strong and highly sensational drama, in which Betty Worth's uncle is concerned in the smuggling of rifles across the border. Jack Gibson, a sergeant, is in love with Betty, and is induced to provide her with a pass to visit her friends. Her uncle packs the car with rifles which, however, are discovered. Her uncle and his agent accuse Jack and he is arrested. Betty discovers their plot and succeeds in clearing Jack, though not before she goes through some exciting experiences, being kidnapped and imprisoned by the criminals. It is a good drama, introducing Miss Lilian Gish and Mr. Wallace Reid. (November 30th. 2,034 ft.)

RELIANCE.

RELIANCE.

Izzy's Night Out.—This is an adventure of the nature of Christopher Sly's, a party of revellers giving Izzy the night of his life. When he wakes again his dreams have fled and his wife recalls him to the stern realities of life. Mr. Max Davidson is humorous as ever in the principal part. (November 19th. 980 ft.)

Golden Dross.—A somewhat artificial drama, in which an actress, after luring a poet from his sweetheart, repents and decides to reunite them. His chief qualities consisting of his good looks and a volume of Omar Khayam, the sacrifice does not seem a heavy one. The piece is elaborately mounted, but an excellent cast, including Miss Irene Hunt, Miss Miriam

Cooper and Mr. Courtenay Foote, have not been able to infuse much vitality into the story. (November 23rd. 1,923 ft.)

Izzy and the Diamond.—Izzy's boss, a jeweller, loses a valuable diamond, and Izzy is told to find it or lose his job. In despair, he calls into a saloon for a drink and, filling his glass with ice, he nearly swallows the diamond. His master had accidentally dropped it into a bowl of ice, but Izzy is looked upon as a hero. The part is played with considerable humour. (November 30th. 1,000 ft.)

On the Border.—An American officer saves a Mexican dancing girl from two bullies, who determine on revenge. The girl overhears the plot and hides in the officer's room. As he is sitting at his desk, a hand aiming a revolver appears through the window, and the girl pins it to the sill with her knife. It is a dramatic sketch, very well played by Miss Irene Hunt. (December 3rd. 1,000 ft.)

ROYAL.

Such a Business.—Ike Levy is a hatter, who, finding business dull, employs his son Sammy to give an impetus to the hat trade with the aid of a sack of bricks. Business booms until Sammy selects the hat of a celebrated pugilist, who calls round at the shop and shows his disapproval in a strenuous manner. A very laughable, knockabout farce. (November 23rd. 652 ft.)

A Hasty Exit.—Jones, for some reason which is not obvious from his appearance or manner, is a great ladies' man. Two rivals produce a charming widow, who fascinates Jones until her husband turns up, and the usual acrobatic chase is ended by Jones' pretending suicide. A good farce of a conventional type. (November 26th. 987 ft.)

A Boy for a Day.—Nellie seeks a day's freedom by dressing as a boy, and has many adventures which get her into serious scrapes. Her imposture is detected when someone places a mechanical mouse on the floor, and Nellie's mother administers strong corrective discipline. It is a fairly good short comedy. (December 3rd. 640 ft.)

Did She Run?—In this riotous farce a village scandal-monger is compelled to dress in trousers



taken from a scarecrow, and the "Royal" police, when called out, insure a due proportion of strenuous merriment. (November 16th. 992 ft.)

PATHE FRÈRES

A.K.

The Secret Hoard.—A very commonplace Mexican-Indian drama, which, however, contains plenty of action and incident of a conventional order. Among other episodes is an effective picture of a cottage destroyed by fire. (November 5th. 925 ft.)

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Tic-Tac.—A first-rate little farce with a really novel and ingenious plot, and very neatly acted. The story goes with a swing throughout; it contains many extremely humorous situations and it also possesses a light but pleasant love interest. Of its kind, it is as good a film as one could desire. (November 5th. 975 ft.)

COMICA.

Ups and Downs.—A moderately amusing story, acted with infinite vigour and depicting a sudden reversal of the respective positions of a master and his servant, and then a prompt change back again. The humour is mainly of a fast knockabout order. (November 5th. 700 ft.)

ECLECTIC.

To Help Her Daddie.—A pleasant little comedy, dealing with the adventures of a charming child, who, dressing up in her mother's clothes, endeavours to gain employment, and so make money to assist her father. The child's piquant acting is the main attraction of the film. (November 1st. 775 ft.)

ORIENTAL.

Fishing on the Coast of Annam.—Interesting and well photographed fishing scenes, illustrating unusual native methods. (November 1st. 400 ft.)

PATHE.



Judged.—A striking little tragi-comedy, full of grim irony, but never exaggerated or unreal. It is admirably acted, and is, altogether, a really impressive little picture. It will not appeal, however, to those who demand banal sentimentality and conventional bathos. (November 1st. 1,010 ft.)

A Crime for Love.—This real masterpiece is reviewed this week on our "Pick of the Programme" pages. (November 5th. 3,505 ft.)

S.C.A.G.L.

Deeds of Darkness.—A drama of the utmost charm and power acted with incomparably finished art by some of the finest contemporary French players, including Mlle. Andrée Pascal and Mm. Dorival and Milo. These S.C.A.G.L. and Pathé films represent the picture play producer's very highest achievements. Other films may be as good in their way, but it is certain that none can be better. "Deeds of Darkness" is a picture of the first water. (November 1st. 3,850 ft.)

SCIENCE AND NATURE.

How We Get Our Silk: Part IV.—Another addition to this delightful series dealing with the silk industry of Japan. (November 5th. 500 ft.)

THALIE.

Married a Year.—A fairly amusing trifle which makes up in human nature what it may lack in action and incident. It is played rather too slowly, and it is somewhat long drawn out altogether, but, although, it could be improved by cutting, it is quite acceptable. (November 1st. 675 ft.)

PHŒNIX.

FOLLY.

Capture of the Kaiser by Lieut. Pimple.—Once again this specialist in doughty deeds furnishes a well-conceived comic upon topical lines. The release should prove extensively popular but is inclined to crudity where interior settings are concerned. How Pimple does the trick need not be told, but his disguises are many and the landing of "Bill" ludicrous in the extreme. (November 30th. 955 ft.)

PHŒNIX.

Fleary Deeds of the Terrible Two.—A fairly good comic which, however, suffers by a decided weakness in the direction of sub-titles. Lemon and Dash, as captains of a comic journal fire brigade, turn out to several false alarms, then retire from business with unwonted haste. (November 26th. 835 ft.)

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ACME.

Jane's Infatuation.—A knockabout comic dealing with a particularly unattractive servant's infatuation for her master, and her endeavours to make herself beautiful with the aid of her mistress' dresses. Very broad humour, but sufficiently amusing. (November 30th. 445 ft.)

ALPHA.

The Electrified Hump.—A fairly humorous trick comic, dealing with the adventures of a hunchback, whose hump is charged with electricity by a quack doctor. The humour arises from the effect of the electric hump upon all persons and things with whom and which it is placed in contact. (December 3rd. 324 ft.)

RAMO.

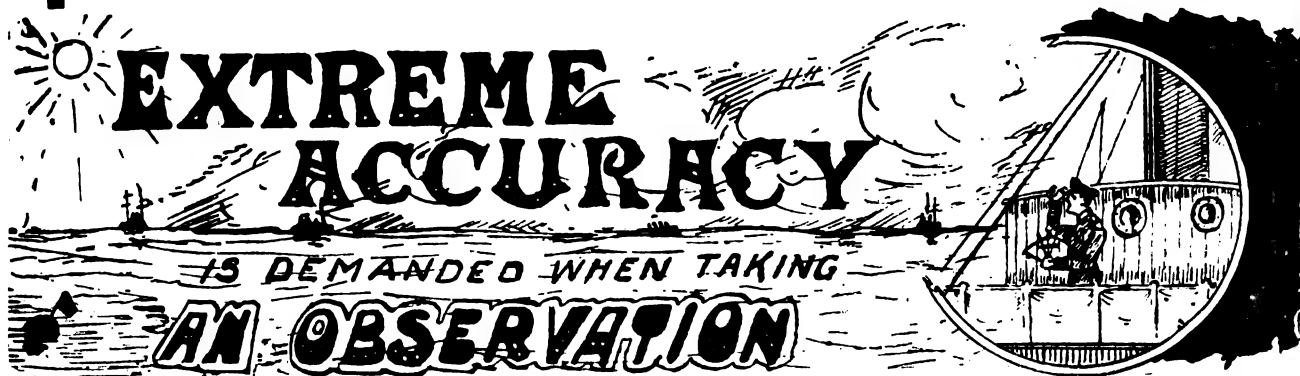
Fangs of Hate.—This satisfactory melodrama is re-



viewed in our "Pick of the Programme" pages. (November 30th. 2,225 ft.)

UNITED.

A Thrilling Escape.—A quite good cowboy v. Indian Western drama, packed with exciting incident, set against beautiful and majestic scenery, and including one particularly effective "sensation." A very satisfactory little film. (December 3rd. 806 ft.)



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G. SERRA.

CINES.



The Madman's Secret.—A powerful dramatic story, with a cast including Miss Mathilda Di Marzio and Messrs. A. Mastoi Pietri, A. Novelli and A. Geri. (November 23rd. 2,750 ft.)

Umbrian Scenes.—This is a series of beautiful views on the Umbria, showing much of the surrounding country, the Valleys of Tessino and Nera, and much of the

rustic life of the district. It shows all the artistic feeling which is characteristic of this company's work and makes a very beautiful scenic. (November 23rd. 270 ft.)

Bloomer, Stage Manager.—A very clever burlesque, showing Bloomer's ideas for the production of a cinematograph masterpiece. Bloomer is seen rehearsing his company and later showing the finished film to his directors. It is quite an elaborate production and full of burlesque humour of a high order. (November 26th. 820 ft.)

The Gentleman Crook.—This film is reviewed in another column of this issue. See "Pick of the Programmes." (November 30th. 2,000 ft.)

Luxor and Karnak.—We have here some views of this very remarkable remains of the architectural wonders of Upper Egypt, including the Temples of Luxor, Karnak and Ammon Ra, with some fine views of the River Nile, and a very beautiful picture of camels crossing the Great Desert at sunset. A very attractive subject. (November 30th. 365 ft.)

Bloomer, Socialist.—As a socialist Bloomer, who has now been reduced to the position of a labourer, insists on his right to work, in his own way, when all his comrades are on strike. He makes capital out of his pretence at labour until the strike ends, when he decides that it is no longer dignified to continue his work. Though hardly up to the average of those comedies, there is some humour in the adulation paid to the hero workman. (November 30th. 520 ft.)

Duty or Death.—The central idea of this film is intensely dramatic. A detective, eager for promotion, explains to his mother how he hopes to track down the perpetrator of a brutal murder, showing her the clues he has secured. The mother realises with horror that the guilty man is her younger and favourite son. She betrays herself to the detective, whose brother, coming in at this moment, confesses the crime. To save his honour, the elder brother goes to his room: a shot is heard, and his mother rushes in to find his dead body. It is played magnificently by the three characters, and makes a strongly dramatic film. (December 3rd. 590 ft.)

THANHOUSER.

From Wash to Washington.—A "travel" picture, dealing with the capital of the United States, which is framed, as it were, in the dream of a poor washerwoman's daughter who, in her fancy, visits the sights of Washington, accompanied by her lover. Their method of progress is the simple one of

bounding in huge leaps from place to place, illustrated in the film by means of a clever trick effect. We might have had rather more of Washington and a little less of the washerwoman's daughter. However, her presence in the picture lends the latter a human interest which travel films do not generally possess. The various glimpses of the city are admirably selected and photographed. (November 9th. 806 ft.)

The Substitute.—This very effective story was reviewed in THE BIOSCOPE of October 8th, on page 173. (November 12th. 2,027 ft.)

PRINCESS.

The Target of Destiny.—A very pretty girl (Miss Muriel Ostriche), some pretty scenery and a sufficiently pretty, if rather ancient, story make this film quite a satisfactory production. It is, that is to say, a conventional comedy most admirably presented. (November 9th. 973 ft.)

TRANS-ATLANTIC.

BISON.

Rescued by Wireless.—A soundly constructed, exciting drama, dealing with the adventures of a missionary, his wife and charming daughter, among a tribe of warlike natives. They are rescued by the



captain of a military survey party, and all ends happily. There is plenty of honest, wholesome sentiment in the film, which is well worthy of recommendation. (November 23rd. 1,931 ft.)

CRYSTAL.

Getting Vivian Married.—There is not a great deal of humour to be obtained from this comic, and again we have those exaggerated mannerisms which, unfortunately, mar some of the Crystal Company's productions. (November 26th. 965 ft.)

Willie's Disguise.—A briskly played farce, in which the two Willies—father and son—distinguish themselves in rather trying circumstances. (November 30th. 502 ft.)

Vivian's Four Beaux.—If not particularly amusing there is plenty of action in this short comic, while the knockabout business will probably prove quite acceptable. (December 3rd. 498 ft.)

Some Crooks.—In this film the Crystal Company provide us with a knockabout farce of a more or less amusing nature. (December 3rd. 582 ft.)

FRONTIER.

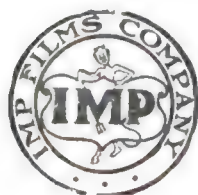
Slim's Strategy.—There is an abundance of rough, good-natured fun in this Western comedy which will probably meet with due appreciation. The boys of the ranch endeavour to get round the cook by pretended illnesses of various descriptions, but are speedily cured through the extreme measures adopted by the doctor. (November 23rd. 996 ft.)

Steve's Girl.—When Steve goes West he is anxious to correspond with someone in the city. His chum fixes up with a friend to write him a few letters, but the friend is busy and asks his sister to write for him. Steve is unaware of his correspondent's identity, until the young lady pays him a visit, and then affairs shape very like a wedding. It is an unconvincing story, and, it must be admitted, is somewhat indifferently acted. (November 26th. 1,014 ft.)

GOLD SEAL.

The Embezzler.—The weakness of this drama lies entirely in its plot which, unfortunately, is by no means worthy of the manner in which it is played. Twenty years before the story opens Howard Spencer had forged a cheque. His crime remains undiscovered, the only person sharing his secret being a scoundrel named Dixon. The latter is anxious to marry Mary, Spencer's only daughter, and, as the price of his release, Dixon secures Mary's consent. Up to this point the story is logical and coherent, but for some reason—possibly the producer would plead dramatic licence—we are involved in a side issue, namely, the discrediting of Mary's chosen lover, Arthur Lawrence. There is really no reason why the unfortunate young man should have been put to so much trouble, considering that Mary is prepared to sacrifice herself. However, it makes up the story which, if unconvincing, is interesting and extremely well acted. (November 30th. 1,085 ft.)

IMP.



Topical War Cartoons (Second Edition).—A further series of satirical "lightning sketches," by Mr. Harry Mayer, the inimitable American artist. (November 23rd. 500 ft.)

When the Heart Calls.—This is an excellent drama, which, if somewhat ultra-sentimental in plot is very finely acted, and

withal, exceedingly interesting. Billy Charleton marries a little chorus girl, very much against his wealthy father's wishes. He starts a small farm, but in later years, meets with a severe accident, and the family's little savings quickly disappear. However, Billy's father arrives on the scene, and reconciliation follows. The film introduces two clever children, whose performance is distinctly above the average. (November 26th. 2,007 ft.)

On the High Seas.—This highly successful film was reviewed in our issue of October 22nd, page 371. (November 30th. 1,996 ft.)

In All Things Moderation.—This is a very satisfactory drama, of a stern, overbearing father, with deep religious convictions and his somewhat frivolous family. One by one, his children leave him, until, faced with utter loneliness, the old man relents and reconciliation follows. The acting is of a particularly high order, the cast including Mr.

Alexander Gaden and Miss Dorothy Phillips. The production can be recommended with every confidence. (December 3rd. 2,025 ft.)

JOKER.

Kelly, the Kidnapper.—A somewhat indifferent comedy of a very eccentric detective and his peculiar method of raising funds. The story has, unfortunately, been drawn out to an inordinate length. (November 23rd. 1,008 ft.)

The Third Party.—In spite of the artistes' very strenuous endeavours, there is little real humour in this lengthy comic. Unfortunately, many of the Joker Company's comedians mistake rough horse-play for humour, with the result that their efforts are neither amusing nor effective. (November 26th. 991 ft.)

That's Fair Enough.—There is very little story in this somewhat lengthy comic, but a good deal of boisterous knockabout "business." The film will probably be found quite acceptable. (November 30th. 995 ft.)

What Happened to Schultz.—Schultz is generally inclined to look too freely on the wine when it is red. He is cured of his weakness by an ingenious trick. The film is capably played and abounds in humorous situations. (December 3rd. 992 ft.)

NESTOR.



The Clean-Up.—The plot of this Western drama is somewhat involved in the earlier scenes. The conduct of the villain certainly demands more explanation than is vouchsafed to us, while the motive for the intervention of the young woman who rescues the wife of the honest miner from an unpleasant predicament, though very praiseworthy, is not made sufficiently clear at the outset. Apart from this, the film is quite interesting, while the quality is exceptionally good. (November 23rd. 917 ft.)

On Rugged Shores.—Here again the story is left to explain itself, and, though the later scenes enable us to guess at the probable intentions of the author, there is left a vague feeling of doubt as to what the plot is all about. Perhaps we may be allowed to suggest to the Nestor Company the advisability of editing their scenarios, many of which are very excellent in themselves, but, in some cases, a trifle obscure. (November 23rd. 992 ft.)

Roger, the Pride of the Ranch.—There is something original in this interesting Western drama which makes it unusually acceptable. For one thing, it is far better acted than the majority of Western films, and though the action is rapid, the artists are given sufficient time to develop their parts on very effective lines. The film includes a highly exciting race, which is characterised by excellent riding. (November 26th. 1,944 ft.)

For Old Times' Sake.—This is a sentimental story of an outlaw who, "bad man" though he is, has a certain amount of respect for his pledged word, in spite of the fact that it means his capture and, probably, death. It is not a very interesting production, and the characters are overdrawn and unconvincing. (November 30th. 880 ft.)

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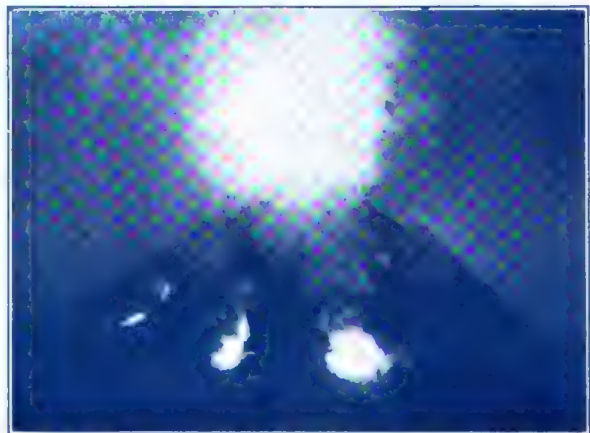
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Original from CHAWLES."

.38 Calibre Friendship.—A somewhat improbable story of two friends, partners in a mining claim, one of whom is called away by an urgent message from his wife. Before he goes he takes his share of gold and carefully hides his partner's, scrawling a rough message to the effect that he has to leave for a time. His partner, unable to find his share of the mine, quite naturally concludes he has been robbed, but the return of his friend soon straightens matters out. Why the message should not have been left behind, thus clearing up any difficulties, instead of an unintelligible note, is, to our mind, a mystery only explained by the fact that there would have been no reason for the story. The film is fairly well acted and the quality is good. (December 3rd. 992 ft.)

POWERS.



The Man of Her Choice.—In spite of its many obvious improbabilities, there is much one can praise in this interesting drama, particularly the very effective and finished acting of Miss Grace Cunard and Mr. Francis Ford. The camera-work is decidedly effective, especially in the delightful sea

scenes. The story is the weakest part of the production. It is, surely, hardly probable that a wealthy, well-bred girl, whose engagement to a millionaire has been announced, would calmly throw over her fiancé in favour of his butler, whose chivalrous conduct and dignified bearing during the weary days, when they—the sole survivors of a disastrous wreck—were waiting on a desert island for long-delayed rescue, have won her admiration. However, it all makes an interesting story, and, after all, that is what is required. (November 23rd. 962 ft.)

The Barnstormers.—A somewhat uninteresting comedy of the trials and troubles of a stranded touring company. (November 26th. 995 ft.)

REX.



Through the Flames.

—We have here a very excellent, thrilling drama, with a well-constructed plot, and containing a number of highly effective situations, notably the fire scenes, which are well handled and realistic in the extreme.

The film contains several scenes illustrative of the life of a fireman, and, incidentally, enables us to witness the very smart turn-out of the fire brigade. "Through the Flames" should be a great attraction, and is a film which can be booked with every confidence. (November 23rd. 1,095 ft.)

The Midnight Visitor.—This is a tense, gripping little drama, very beautifully produced and magnificently acted by Miss Lois Weber and Mr. Phillip Smalley. The production is quite in the best vein of the Rex Company, and can be recommended as a finished, artistic film. (November 26th. 505 ft.)

The Hedge Between.—This is a very delightful little comedy, delightfully played by Miss Ella Hall and Mr. Robert Leonard, supported by an exceedingly capable company. Little Ella is tired of

being treated as a child; eighteen is an age that surely entitles one to be called "grown-up," and finding her flirtation with Bob does not meet with her father's and governess's approval, promptly proceeds to elope. The young couple are married and shyly return to their parents, who, in the meantime, have found each other's company very delightful. Bob and Ella's little deception is quickly forgiven, and, indeed, it appears that Master Cupid has secured a good many victims, for the children's respective parents are busily engaged with each other, while the governess and butler are finding they are eminently suited. The scenes are laid in a charming old-world garden, of which we are given many exquisite views. "The Hedge Between" is, as we have said, a delightful film, and certainly merits inclusion in every programme. (November 30th. 1,001 ft.)

The Symphony of Souls.—This very beautiful production was reviewed in our issue of October 22nd, page 371. (December 3rd. 989 ft.)

STERLING.

A Race for Life.—A clever Sterling juvenile production, featuring little Billy Jacobs, the six-year-old "star comedian" of this delightful company. (November 23rd. 980 ft.)

Snookie's Disguise.—One has merely to remark that this is a Ford Sterling release, even more remarkable than the many hilarious productions of this wonderful comedian. It is a weird and wonderful film, and its humour is contagious. (November 26th. 1,002 ft.)

A Bogus Baron.—Mr. Ford Sterling is as humorous as ever in this riotously amusing farce. He is persuaded by an unfortunate lover, whose attentions are not desired by the girl's mother, to impersonate a baron, in order to cut short the pretensions of a French Count. He is very successful in his efforts, so much so that the lover deems it his duty to disillusion mother, with disastrous results for all concerned. "A Bogus Baron" is quite one of Mr. Sterling's best efforts. (November 30th. 994 ft.)

A Strong Affair.—An amusing farce of a knock-about character. One sadly misses the ridiculous antics of Ford Sterling, who is a host of humour in himself. Nevertheless, the film is quite acceptable. (December 3rd. 972 ft.)

UNIVERSAL IKE.

Dangers of a Great City.—Ike and Louise seem fated to have their hopes of a happy marriage doomed to disappointment. They make a brave endeavour in this chapter of their history, only to fall foul of the majesty of the law. The film is briskly played, and, as usual, full of knockabout business. (November 30th. 961 ft.)

Ike, Junior's, Legacy.—Continuation of the story of Ike and Louise, and their efforts to secure the blessing of pa and ma. (December 3rd. 982 ft.)

VICTOR.

A Man and His Brother.—An unusually interesting Western drama, introducing Mr. Warren Kerrigan in one of his excellent character studies. The story deals with two brothers, one of whom is accused of killing a wealthy rancher. Original from employment difficult,

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but at length determines to "make good" by capturing a notorious bandit. He is successful in his quest, but discovers that the bandit is none other than his own brother. It is a powerful story, if somewhat unconvincing, and can be recommended. (November 26th. 1,944 ft.)

Out of the Valley.—A Western drama of more than ordinary interest. A reward of \$200 is offered for the capture of Jack Lacy, and the sheriff sets his heart on obtaining the money. He succeeds in capturing Jack, but is forced to flee before an attack of Indians. Jack and the sheriff fight their way to an emigrant train, where the former meets his wife and baby, and the sheriff, a silent witness of the happy little scene, determines to give his man another chance. Mr. Warren Kerrigan is a handsome and manly Jack Lacy, and speedily wins one's sympathies. The attack of the Indians is exciting and well handled, and magnificent riding characterises the production. (November 30th. 990 ft.)

The Honour of the Humble.—Miss Florence Lawrence is, without doubt, one of the most accomplished artistes appearing in the silent drama. Hers is an attractive personality, and in comedy and drama she is equally charming. In "The Honour of the Humble" she is, perhaps, not as happily suited as she might be, nevertheless, she gives a superb performance as the little French maiden, whose simple, artless ways and dainty beauty win the heart of a wealthy count. The story is somewhat conventional, but offers opportunities for characterisation that have been taken the fullest advantage of. It is an interesting production. (December 3rd. 2,003 ft.)

URBANORA.

URBAN-ECLIPSE.

Paris Viewed from the Eiffel Tower.—The ascent of the tower and some idea of its vast proportions are admirably shown, together with superb views of Paris from the different elevations. A novel and attractive subject. (November 22nd. 375 ft.)

Lubrication Extraordinary.—A very effective trick-comedy, in which a bicycle, lubricated with magic oil, performs a remarkable tour of the country on its own account. The exhausted owner, bruised and stiff, is treated with the same oil, with very surprising effect. A most amusing subject. (November 22nd. 355 ft.)

The Anarchists of Monte Carlo.—This highly sensational drama, full of exciting situations, shows some very beautiful views in and around Monte Carlo. It is the story of a plot to kidnap the here-

ditary Prince of Monaco, a plot which is frustrated by the courage and resource of a girl to whom the Prince has shown some kindness after an unlucky experience at the gaming tables. It includes a desperate chase in a motor-car and the explosion of a motor-boat. The story is sufficiently exciting, though the character of the heroine is not sufficiently obvious at the commencement. The views of Monte Carlo and the crowds in the Casino are excellently rendered by means of very fine photography. (November 26th. 1,955 ft.)

Some Dreams.—In this clever trick comedy a convict dreams that he is given a magic pistol, each shot of which will grant a wish. He has many adventures till he wakes up in his cell and finds it time to get up. The trickery is cleverly worked and will cause much amusement to a juvenile audience. (December 3rd. 385 ft.)

Prairie Towns of Canada.—A film showing the remarkable development of a district which, comparatively few years ago, was virgin soil. Some very interesting scenes show the remarkable rapidity with which the railways are laid across the prairie, at the rate of 200 miles a day. (December 3rd. 465 ft.)

Unlucky Fred.—Fred is engaged, but his future father-in-law leaves him so little opportunity of seeing his sweetheart alone that his susceptible fancy is attracted by his pretty little laundry maid. A mistake in the return of certain articles from the wash takes the old gentleman to the laundry, where Fred's flirtation is discovered. He loses his sweetheart and the proprietress of the laundry calls herself in future. It is a very slight comedy but exceedingly well played and of excellent quality. (December 10th. 1,050 ft.)

Java.—This is a picture of unusual interest and perfect quality. The natives of Java are shown wearing their native dress, and the manufacture of Panama hats is also shown. Some very quaint and curious Javanese dances conclude a very beautiful film. (December 10th. 315 ft.)

UNIVERSAL FILM CO., LTD.

EC-KO.

Dr. Dosem's Deputy.—As a species of medical "Pooh Bah," the genial Nobby engages in a riotous farce. The release, which promises well in the surgery scene is, to some extent, marred by buffoonery in a hospital ward. Settings in latter very reminiscent of "fit-up" days and "business" rather overdone. (November 23rd. Original from NEW YORK PUBLIC LIBRARY)

The Wheel of Fortune



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HERON.

Tricked by His Pal.—Some very good acting helps along a fairly interesting story. The comedy turns upon numerous appointments made by a male flirt, who suffers punishment at the hands of his victims while his friend "appropriates" a pretty widow. Has a novel and weird finale. (November 26th. 824 ft.)

VITAGRAPH.

The Toll.—A good dramatic film, showing how Steele, a young American millionaire, is kidnapped by Perino, the head of a Camorra gang. He is rescued by Perino's wife, who escapes with him to America. Marta Perino's presence

causes jealousy to Steele's young bride, but when Perino arrives from Italy, bent on revenge, Marta sacrifices her life to shield Steele. It is remarkably well played by Miss Dorothy Kelley. Mr. James Morrison and Mr. George Cooper. (November 30th. 1,859 ft.)

Detective and Matchmaker.—The hero of this very interesting little film is a horse of unusual beauty and intelligence, who discovers the perpetrator of a crime for which his master is accused, prevents his marriage to a lady of whom the horse disapproves, and selects a bride who is calculated to bring him perfect domestic felicity. The horse shows wonderful training, and Miss Margaret Gibson and Mr. George Stanley contribute to the success of a pretty little play. (November 30th. 1,015 ft.)

The Woos of a Waitress.—A very pretty waitress is attracted by the plausible manner of a smart customer, who prevails upon her to withdraw her savings to invest in a land scheme of his own. She visits Coney Island with him, and is induced to part with her purse, but her sweetheart Bob has followed with a detective, and the confidence trickster is arrested and compelled to restore the money. Miss Naomi Childers gives a pleasing performance in the principal part. (November 30th. 1,061 ft.)

The Song of the Ghetto.—Two struggling musicians in Milan are befriended by Rosa, the daughter of their landlady. Ernesto receives an offer to go to America and forsake Rosa, to whom he has been engaged. His friend Mario follows later and finds that Ernesto has become a popular tenor, and refuses to acknowledge his old companion. Mario has little success as a composer, but he meets a street singer with a marvellous voice, in whom he takes a great interest. He discovers later that this girl is Yvette Danbigne, a great operatic singer, whom Ernesto wishes to marry. Yvette sings a song composed by Mario, which has a great success. Rosa finds her way to New York, and seeing Ernesto and Yvette together she determines on revenge, and going to the theatre attempts to stab Ernesto. Mario, who is present, is wounded instead, but only slightly, and the result of his accident is the discovery that the great singer returns his love. It is a pretty and well-constructed story, picturesquely mounted and perfectly played by Miss Eulalie Jensen, Miss Carolyn Birch, Mr. William Humphrey, and Mr. Antonio Moreno. (December 3rd. 2,106 ft.)

Second Sight.—An amusing farce, showing how an irritable husband is cured of his bad temper by the confiscation of his spectacles. It is played with much humour by Miss Louise Beaudet and Mr. Dan Cummins. (December 3rd. 814 ft.)

Private Denis Hogan.—A fine military sketch. Denis Hogan joins the army and soon becomes post telegrapher at Fort Miles. The regiment is ordered out to suppress an Indian rising. The force is surrounded and it is imperative to send for reinforcements. Hogan volunteers to penetrate the enemy's lines and cut in on the nearest wire. He manages this dangerous mission, but an Indian he has shot crawls in and stabs him in the back at the moment he has finished his message. The play concludes with the Last Post sounded over Hogan's grave. It is admirably played by Mr. Darwin Karr. (December 3rd. 1,010 ft.)

WESTERN IMPORT CO.**KEYSTONE.**

The Fatal Mallet.—Though rivals in love for the beautiful Mabel Normand, Charles Chaplin and Mack Sennett combine to rid themselves of a third poacher on their preserves, and the employment of a deadly mallet gives these indescribable comedians the opportunity for another genuinely funny farce. (November 19th. 1,120 ft.)

Mabel's Busy Day.—The business in question consists of selling sausages on a racecourse, and, with the assistance of Mr. Mack Sennett and Mr. Charles Chaplin, it may be imagined that pretty Mabel's business is strenuous and mirth-provoking. The fun never flags, and is well up to the Keystone average. (November 23rd. 998 ft.)

A Fatal Flirtation.—A French count—of the Keystone family—challenges a rival to a duel, which is carried out with singular ferocity. The count's opponent is eventually driven to take refuge in the house of the lady for whom they are fighting. The discovery that she is about to marry the count's secretary, put an end to their animosity. It is a most amusing farce, though the presence of the undertakers on the duelling ground is a type of humour which is more popular at the other side of the Atlantic. (November 26th. 1,000 ft.)

Mabel's Married Life.—Charles leaves his wife for ever on account of a little jealousy with regard to a gigantic pugilist, but after a prolonged visit to a restaurant he forgets his vows and returns home. Mabel has purchased a dummy, which she dresses and leaves in the sitting-room, and when Charles returns matters become complicated. The mix up between Mabel, Charles and the dummy is extremely funny, and in the restaurant Mr. Chaplin gives a very excellent study of inebriation. This is certainly one of the best of the Keystone comedies. (November 30th. 1,015 ft.)

YORKSHIRE CINE CO., LTD.**BAMFORTH.**

Winky's Fireworks.—A comic with a certain topical interest and a fairly useful issue. Winky has a miniature Crystal Palace display, the crackers being utilised in order to create a bomb scare, even the police being victimised. Improbable at times, yet amusing. (November 16th. 490 ft.)

War Cartoons.—Smartly drawn in a popular vein, these pictures are quite a good example of their kind. Mr. D. Tempest, the artist, has achieved some capital results, especially in the portions entitled, "His Master's Voice" and "It's a Long Way to Tipperary." (November 19th. 550 ft.)

Winky's Strategem.—This piquant little comedy is specially reviewed in our "Pick of the Programmes" section. (November 23rd. 693 ft.)

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The Widow.....	D	994	Oct. 26
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Heads or Tails!.....	Com	514	Oct. 29
Bliggs at the Zoo.....	Com	651	Nov. 5

ENSIGN.

Cartoons, by Frank Leah.....	Top	318	Nov. 5
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MARTIN.

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The Chinese Fan.....	D	1015	Nov. 2
One Touch of Nature.....	C	984	— 2
The Mystery of the Amsterdam Diamonds	D	1078	— 5
South African Mines.....	Top	490	— 5
The Tango in Tuckerville.....	Com	725	— 5
On the Heights.....	D	1030	— 9
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A Clash of Virtues.....	D	994	— 26
Money Talks.....	C	994	— 26
The Seventh Prelude.....	D	1978	— 29
The Fable of the Higher Education C	1019	— 29	
The Squatter's Girl.....	D	994	— 29
Broncho Billy and the Gambler.....	D	994	Nov. 2
Sweetie and the Lord.....	C	1054	— 2
In and Out.....	Com	1000	— 2
A Letter from Home.....	D	1984	— 5
Slippery Slim's Dilemma.....	C	1016	— 5
The Coming Champion Who Was Delayed	C	1012	— 5
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Mrs. Billington's First Case.....	C	994	— 9
Broncho Billy's Fatal Joke.....	D	1008	— 9
The Motor Buccaneers.....	D	2030	— 12
The Busy Boy and the Droppers-In	C	1006	— 12
Snakeville's House Guard.....	C	995	— 12

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The Lure of the Car Wheels.....	D	2035	— 29
She Wanted to Know.....	Com	295	— 29
Three Men and a Woman.....	D	1994	Nov. 2
Love and Flames.....	Com	1016	— 2
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BIOGRAPH.

	Des.	Feet.	Date.
The Terrible Lesson.....	D	1019	Oct. 26
Love and Hash.....	Com	519	— 26
The Man from the Past.....	D	990	— 29
For the Cause.....	D	1042	Nov. 2
Love, Loot and Liquor.....	Com	454	— 2
The New Reporter.....	D	1030	— 5
Bluebeard the Second.....	Com	581	— 5
The Fire Chief's Bride.....	C	552	Nov. 9

H. and B.

	Des.	Feet.	Date.
At the London Zoo.....	E	601	Oct. 26
The Isle of Wight.....	S	481	— 29
Milan and Its Cathedral.....	S	402	Nov. 2
Beautiful Varese.....	S	315	— 9

KALEM.

	Des.	Feet.	Date.
Old Higginbotham's Daughter.....	D	1065	Oct. 26
Defying the Chief.....	D	1062	— 26
Sherlock Bonehead.....	Com	1048	— 29
The Storm at Sea.....	D	1040	— 2
The Counterfeiter's Plot.....	D	1078	— 5
Kidnapped by Indians.....	D	1077	— 5
The Car of Death.....	D	1050	— 9
When Men Wear Skirts.....	C	1038	— 9

MARY PICKFORD.

The Narrow Road.....	D	1038	Nov. 12
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SPECIAL.

Magic Embroidery.....	Tr	314	Nov. 5
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NEPTUNE FILM CO., LTD.**81, Shaftesbury Avenue, W.**

Regent 5600.

	Des.	Feet.	Date.
Bully Boy, Cartoons by Lancelot			
Speed	Top	400	Nov. 9

NEW AGENCY FILM CO.,**81-3, Shaftesbury Avenue, W.**

Gerrard 6331.

Nuaflms, London.

BURLINGHAM.

	Des.	Feet.	Date.
Giant Snow Ploughs.....	Int	304	Oct. 29
Winter in Marseilles.....	S	435	Nov. 5
Winter in the Engadine.....	S	340	— 12

NEW MAJESTIC CO.,**Majestic House, 5, Gerrard Street, W.**

Regent 4426.

Majesfilm, Westrand, London.

APOLLO.

	Des.	Feet.	Date.
Fred Sees the Point.....	Com	946	Oct. 29
Fred Turns Homeseeker.....	Com	700	Nov. 5

MAJESTIC.

	Des.	Feet.	Date.
The Burden.....	D	984	Oct. 29
The Wheels of Destiny.....	D	1942	Nov. 2
The Angel of Contention.....	D	1982	— 9
The Only Clue.....	D	1040	— 12

RELIANCE.

	Des.	Feet.	Date.
Blue Peter's Escape.....	D	1990	Oct. 26
Bobby's Plot.....	C	1000	Nov. 2
Izzy, the Detective.....	D	1000	— 9

ROYAL.

	Des.	Feet.	Date.
Three of a Kind.....	Com	981	Oct. 26
Fickle Mary Jane.....	Com	597	— 29
Mistakes Will Happen.....	Com	983	Nov. 5
Two Hungry Tramps.....	Com	666	— 12

NORDISK.

Nordisk Film Co., 25, Cecil Court, W.C.

City 172.

Norfilcom, London.

	Des.	Feet.	Date.
The Spy	D	2630	Oct. 26

PATHE FRERES CINEMA, LTD.,

Head Office: 103-9, Wardour Street, London, W.

Regent 2836 (two lines).

Phonofilm, Ox, London.

A.K.

	Des.	Feet.	Date.
A Gambler's End.....	D	775	Oct. 25
True Cat and Mouse Act.....	Com	725	— 25
The Secret Hoard.....	D	925	Nov. 5
Tic-Tac	C	975	— 5
The Blind Girl of Castel Cuille.....	D	1260	— 8
Her Brave Rescuer.....	D	620	— 12

ANDREANI.

Mortas, the Death Sower.....	D	2440	Nov. 12
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BIG BEN.

The False Wireless.....	D	3340	Nov. 8
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COMICA.

Ups and Downs.....	Com	700	Nov. 5
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ECLECTIC.

To Help Her Daddy.....	C	775	Nov. 1
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IMPERIUM.

Evolutions by Bros. Swalles.....	V	450	Nov. 5
Ski-ing in the Carpathians.....	Sp	430	— 8
Wrestling by the Pigmy Champions	Var	230	— 12

MICHIGAN.

Water Power in U.S.A.....	Int	250	Oct. 25
For the Sake of the Past.....	D	875	— 29

ORIENTAL.

Fishing on Coast of Annam.....	E	400	Nov. 1
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PATHEPLAY.

Get Out and Gett Under.....	C	1975	Oct. 29
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PATHE.

	Des.	Feet.	Date.
Max's Revenge.....	CC	385	Oct. 25
Sons of the Sea.....	Int	345	— 29
Judged	D	1010	Nov. 1
A Crime for Love.....	D	3595	— 5
Max Becomes a Cook.....	Com	840	— 8
Wiffle's Deadly Duel.....	C	985	— 12

S.C.A.G.L.

Deeds of Darkness.....	D	3850	Nov. 1
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SCIENCE AND NATURE.

How We Get Our Silk: Part 3.....	E	675	Oct. 29
How We Get Our Silk: Part 4.....	E	500	Nov. 5
How We Get Our Silk: Part 5.....	E	625	— 12

THALIE.

Married a Year.....	Com	675	Nov. 1
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PHENIX FILM AGENCY,

City 6312.

Pholicinem, Westrand, London.

FOLLY.

	Des.	Feet.	Date.
Lieut. Pimple and the Stolen Invention	Com	612	Oct. 26
Pimples' Great Fire.....	Com	825	Nov. 2
Pimple, Special Constable.....	Com	795	— 9

PHENIX.

The Terrible Two.....	Com	675	Nov. 5
The Terrible Two on the Mash.....	Com	570	— 12

R. PRIEUR & CO., LTD.,

40, Gerrard Street, W.

Gerrard 9115.

Enerphone, London.

ALPHA.

	Des.	Feet.	Date.
On the Danube.....	S	315	Nov. 5
What An Operator.....	Com	470	— 9

ACME.

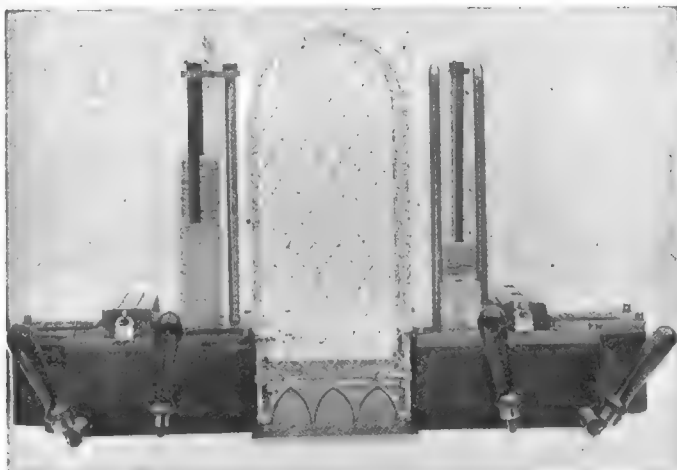
The Love Chase.....	Com	412	Oct. 26
A Four-footed Sherlock Holmes	Com	460	Nov. 5
Her Debt of Gratitude.....	D	895	— 12

HOLLONDIA.

An Artist's Model.....	D	2500	Nov. 2
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PRIEUR.

Brest—A French Naval Port.....	S	385	Oct. 26
Manufacturing Paper.....	E	420	— 29



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Words by Harold Begbie.

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W.C.

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Telephone: Holborn, 1163.

SOLAX.

	Des.	Feet.	Date.
The Heavenly Widow.....	C	1000	Oct. 29
Falsely Accused.....	D	985	Nov. 9
Handcuffed for Life.....	C	596	— 12

UNITED.

	Des.	Feet.	Date.
Under Two Regimes.....	D	750	Oct. 26
The Sea.....	Nov	418	— 20
Black Bill, the Outlaw.....	D	800	Nov. 5
A Western Pugilist.....	D	956	— 9

SELIG POLYSCOPE CO.,

12, Gerrard Street, W.

Gerrard 5156.

Polyscope, Westrand, London.

	Des.	Feet.	Date.
Footprints.....	D	1070	Oct. 26
When the Cook Fell Ill.....	C	1000	— 26
Love versus Pride.....	D	1223	— 26
The Mother Heart.....	D	1710	— 29
Doc Yak's Zoo.....	Com	408	— 29
Dawn.....	D	1089	— 29
A Cruel Crown.....	D	2108	Nov. 2
The Skull and the Crown.....	C	1016	— 2
Willie.....	C	2100	— 5
Hearts of Men.....	D	976	— 5
In Defiance of the Law.....	D	3110	— 9
The Ordeal.....	D	1004	— 9
The Jungle Samaritan.....	D	1122	— 12
The Rummage Sale.....	C	1039	— 12
The Substitute Heir.....	C	1009	— 12

G. SERRA.

22, Denman Street, W.

Regent 4132.

Rossicines, London.

CINES.

	Des.	Feet.	Date.
The Lost Pocketbook.....	D	1780	Nov. 2
Savona, Riviera.....	S	330	— 2
The Magic Spray.....	Tr	510	— 2
Bidoni's Trick.....	Com	470	— 5
Tragedy of the Sea.....	D	1078	— 9
Bloomer, Stableman.....	Com	553	— 9
Milan.....	S	350	— 9
The Bells of Warning.....	D	1800	— 12

THANHOUSER FILMS, LTD.,

(Head European Office)

100, Charing Cross Road, W.C.

Regent 3452.

Impafil, Ox., London.

	Des.	Feet.	Date.
The Outlaw's Nemesis.....	D	996	Oct. 26
Deborah.....	D	2004	— 29
The Cooked Goose.....	C	1008	Nov. 2
The Pendulum of Fate.....	D	2022	— 5
From Wash to Washington.....	C	896	— 9
The Substitute.....	D	2037	— 12

PRINCESS.

	Des.	Feet.	Date.
The Little Señorita.....	D	1004	Oct. 26
The Decoy.....	D	1418	Nov. 2
The Target of Destiny.....	D	1033	— 9

TRANS-ATLANTIC FILM CO., LTD.

Universal House, 37-9, Oxford Street, W.

Regent 4332-3.

Transfilco, Ox, London.

BISON.

	Des.	Feet.	Date.
Prowlers of the Wild.....	D	1980	Oct. 26
Tribal War in the South Seas.....	D	1871	Nov. 5
Olana of the South Seas.....	D	1863	— 12

CRYSTAL.

	Des.	Feet.	Date.
The Foolish Lovers.....	Com	528	Oct. 26
In Wrong.....	Com	994	— 29
The Girl in Pants.....	Com	615	Nov. 2
The New Hat.....	Com	415	— 5
Nearly a Stepmother.....	Com	970	— 9

IMP.

	Des.	Feet.	Date.
Papa's Darling.....	C	1012	Oct. 26
An Old Rag Doll.....	D	1018	— 29
The Baited Trap.....	D	1668	— 29
War Cartoons, Mayer.....	Top	500	Nov. 2
When the World was Silent.....	D	2889	— 2
The One Best Bet.....	C	1000	— 5
When Romance Came to Anne.....	D	1980	— 9
The Gateway of Regret.....	D	995	— 12

JOKER.

	Des.	Feet.	Date.
Capt. Kidd's Priceless Treasure.....	Com	964	Oct. 26
The Fatal Letter.....	Com	1013	— 29
Willy Walrus: Detective.....	Com	918	Nov. 2
Love, Roses and Trousers.....	Com	987	— 5
The Mystery of a Taxi-cab.....	Com	1007	— 9
Willy Walrus and the Awful Confession.....	Com	1025	— 12

NESTOR.

	Des.	Feet.	Date.
In a Burning House.....	C	987	Oct. 26
Maggie's Honest Lover.....	C	1004	— 29
By the Sun's Rays.....	D	1005	Nov. 2
The Den of Thieves.....	D	978	— 5
When Eddie Went to the Front.....	C	1001	— 5
Her Grave Mistake.....	D	947	— 9
Her Lost Chance.....	C	991	— 12

POWERS.

	Des.	Feet.	Date.
Kate Waters of the Secret Service.....	D	1976	Nov. 9
The Severed Hand.....	D	2877	— 12
The Tangle.....	C	686	— 12

REX.

	Des.	Feet.	Date.
The Boob Detective.....	C	1006	Oct. 26
Lost by a Hair.....	C	958	— 29
The Foreman's Defeat.....	D	1006	— 29
At the Foot of the Stairs.....	D	1001	Nov. 2
Circle 17.....	D	1997	— 5
Plain Mary.....	C D	974	— 12

STERLING.

	Des.	Feet.	Date.
A Dramatic Mistake.....	C	993	Oct. 26
It's a Boy.....	C	956	— 29
Billy's Vacation.....	C	985	Nov. 5
A Wild Ride.....	C	984	— 9

UNIVERSAL IKE.

A Case on the Doctor.....	Com	954	Oct. 26
Ike in His City Elopement.....	Com	996	Nov. 2
Universal Ike, Jun., in a Cupid's Victory.....	Com	975	— 9
Universal Ike and the New Cook.....	Com	960	— 12

VICTOR.

The Silent Witness.....	D	1914	Oct. 29
The Madman's Ward.....	D	1907	Nov. 2
Irene's Busy Week.....	C	904	— 5
At Mexico's Mercy.....	D	985	— 9

TURNER FILMS, LTD.**2, Denman Street, Piccadilly Circus, W.**

Gerrard 2451.

Heptoic, London.

	Des.	Feet.	Date.
The Harper Mystery.....	D	3100	Exclus.
Polly's Progress.....	C	1000	Nov. 9

UNIVERSAL FILM CO., LTD.**40, Gerrard Street, London, W.**

Gerrard 9277.

Ufilmico, London.

FAVOURITE.

	Des.	Feet.	Date.
Billie's Babies.....	Com	714	Nov. 9

URBANORA.

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89-91, Wardour Street, W.

Central 3118.

Bioscope, London.

URBAN-ECLIPSE.

	Des.	Feet.	Date.
Peter, the Glazier.....	Com	480	Oct. 29
Heroic Belgium.....	Int	555	— 29
Maud and the Bachelors.....	C	975	Nov. 5
The Resources of Canada: Part 2 Top.....		355	— 5
Sammy at the Masked Ball.....	Com	400	— 12
A Sugar Plantation.....	Top	330	— 12

VITAGRAPH**31-3, Charing Cross Road, W.C.**

Regent 3422.

Vitgraf, London.

	Des.	Feet.	Date.
A Wayward Daughter.....	D	2063	Oct. 26
The Circus and the Boy.....	C	1064	— 26
The Last Cartridge.....	D	600	— 26
Father's Flirtation.....	C	2011	— 26
Reformation of the Gang.....	D	1017	— 26
The Two Step-children.....	D	1040	— 29

Des. Feet. Date.

The Violin of M'sieu.....	D	1850	Nov. 2
His Kid Sister.....	C	1011	— 2
A Train of Incidents.....	C	1020	— 2
John Rance, Gentleman.....	D	1060	— 5
Officer Kate.....	C	1051	— 5
Beautiful California.....	S	509	— 5
The Red Cross Martyr.....	D	1040	— 5
David Garrick.....	C.D	1668	— 9
Private Bunny.....	C	1054	— 9
The Moonstone of Fez.....	D	2002	— 12
The Greater Motive.....	D	1054	— 12

WARNER'S.**99, Charing Cross Road, W.C.**

Regent 1984-1986.

Veldtara, Ox, London.

Des. Feet. Date.

Children of the West.....	D	2160	Nov. 12
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WESTERN IMPORT CO., LTD.**Wesfilm House, 4, Gerrard Street, W.**

Gerrard 8080.

Westfilm, London.

KEYSTONE.

	Des.	Feet.	Date.
In the Clutches of a Gang.....	C	1076	Oct. 26
When Villains Meet.....	C	1040	— 29
How Villains are Made.....	C	1400	Nov. 2
Finnegan's Bomb.....	Com	1020	— 5
Caught in a Cabaret.....	C	2053	— 9
A Busy Day.....	Com	441	— 12
Acres of Alfalfa.....	Ind	572	— 12

KOMIC.

	Des.	Feet.	Date.
Wrong All Round.....	Com	1115	Oct. 26
The White Slave Catchers.....	Com	999	— 29
Bill Squares It With His Boss.....	Com	992	Nov. 5

YORKSHIRE CINE CO., LTD.**30, Gerrard Street, W.**

Regent 5757.

BAMFORTH.

	Des.	Feet.	Date.
Winky Wins.....	Com	660	Oct. 26
Winky Tries Chicken Raising.....	Com	512	— 29
Winky's Fireworks.....	Com	490	Nov. 9

ECLAIR ACTIVITIES.

A CHAT WITH Mr. E. RATISBONNE.

Although a man of unusual modesty and of a reserved disposition, Mr. E. Ratisbonne has won for himself a singularly high place in the regard of all who know him since he came amongst us to direct the fortunes of the Eclair Company in London. Quiet and unassuming in his manner, he is nevertheless a man of shrewd business judgment, whose knowledge of this trade in its broadest aspects is second to nobody's. Quick in making a decision and strong in abiding by it, full of indomitable energy and steadfastly courageous in the face of obstacles, Mr. Ratisbonne is possibly at his best when contesting, with dogged pluck and untiring vigour, a situation of difficulty and peril. The great firm he so capably represents was badly affected by the bursting of the great war bomb from which we have all of us suffered to some degree, and there were few whose sympathies did not go out wholeheartedly to the Eclair Company at the beginning of August last, when a total disruption of their business seemed inevitably to threaten. Since then, however, our feeling of sympathy has largely been changed into a sentiment of warm admiration. For, in spite of almost crushing disadvantages, defeat has been turned by Mr. Ratisbonne and his loyal assistants into complete triumph, and instead of being submerged in the ruin of war, the Eclair Company has risen nobly superior to adverse circumstances, gallantly maintaining its position of dignity and importance as of old. It can readily be imagined that the battle must have been a hard one, but that it has been won with honour is clear to all who visit Eclair House each week and find in the showrooms there programmes of an excellent and wide variety scarcely beneath those of the most prosperous days of peace.

Thinking that some statement as to the general position of the Eclair Company at the present time would be interesting to our readers, we called the other day upon Mr. Ratisbonne, and gained from him the following details of his firm's activities.

"To begin with the unpleasant things," said Mr. Ratisbonne, "it is, of course, true that our work of production in France was completely stopped by the war, and that our studios—for the moment, at any rate—still remain closed. Practically everyone connected with the studios—including Mm. Jourjon and Vandal—has gone to the Front, but, on the other hand, our Paris printing works are now open, and are coping

with an increasingly large amount of film every week. Happily, however, we are by no means dependent exclusively upon Paris. As you know, we have two big studios in America—one in New York and one in the West—and these two studios turn out between them an average of 5,000 ft. of new films per week, which are released in America through the Universal Film Company. The negatives of these films are all forwarded to me in London, where I have prints made, largely upon these premises. Besides these American productions, which constitute a sufficiently good programme in themselves, I am still receiving a certain number of negatives made in Paris before the war, and, now that there is little chance of the Germans getting to the capital, we are thinking of starting production there again. As England will be the chief market for French films for some little time, we shall produce with the English taste especially in view, and I may say that I shall be exceedingly pleased to receive from English exhibitors suggestions for any one or two-reel films which they feel would be useful to them.

"Owing to the war, the opening of the big English studio we are building had, of course, to be postponed; but everything is ready for the construction of this studio, and the moment that conditions are favourable we shall go on with it. Another idea which I am seriously considering is the reissue of some of our early masterpieces. This course has been suggested to me by many of our customers, and there has been quite a demand for a reissue of our first "Zigomar" film. On this matter, also, I should be very glad to hear of further opinions of the Trade.

"Our topical department is, of course, thoroughly wide awake, and the 'Eclair Journal' is doing very well indeed. We have several operators at the Front, each of whom is keeping us constantly supplied with new films, and, as a rule, we are issuing some three or four special war pictures every month in addition to the 'Journal.' We have, as you know, made several rather big 'scoops' lately with our topical productions, one of the most notable being our very successful picture of the Germans entering Ghent.

"Another step which I have taken, and which, I think, will prove pleasing to the Trade as a whole, is the abandonment of French posters in favour of English ones. I have contracted with a London firm to make six-sheet posters for all Eclair features and quads for all smaller films. The posters will be ready at about the same

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time as I show the films they illustrate, and I shall be very pleased to send samples to any renters who apply for them in order to assist the latter to secure bookings for the films before release dates.

"One other change I am making is with re-

gard to our system of issuing synopses. In future we shall publish a monthly review embodying particulars of all films released in that month. The review will be ready by the time the films are shown, and will, I fancy, be found much more useful than the old method."

THE TRADE IN CARDIFF.

(BY OUR OWN CORRESPONDENT.)

Calling upon Mr. Arthur Parker at the Jacques Film Service Company, Charles Street, I found he had just secured the local rights for the "Great Poison Mystery." He tells me that the "Mutual Girl" series for which he is sole agent here is being held back. Mr. Hurlock, at the Exclusive Control, Castle Arcade, informs me that the "Lure of London" is going strong. He showed me synopses of several good films, including the "Shadows of the Moulin Rouge," which is also being well booked up.

I came across Mr. Tom B. Mercer this week, and was surprised to learn that he had definitely given up his position with the Walturdaw Company's local branch. When questioned as to his future ideas, he told me that he was undertaking the booking for several halls in South Wales, but further than this he had not fixed anything definitely.

The Ideal Company, of Wood Street, have fixed a Trade Show at the Hippodrome, Westgate Street, on November 6th, at 11 a.m., of "Everywoman" and "In the Shadow of Big Ben." Mr. J. M. Phillips informed me that his business has been very satisfactory.

When I called at the offices of Kineco, Limited, in St. John Square, I found Mr. Lucas, the genial manager, very busy. He tells me that business has been flourishing during the week. Amongst the new films which his firm are handling are "The Virginian," "Such a Little Queen," "Lost Paradise" and the "Eternal City." The latter, he says, is proving as great a success as "Sign of the Cross." Mr. J. Baggot, has been appointed as one of the outside representatives of the firm, in place of Mr. S. Solomon, who has taken over the management of a suburban hall here. Pathé's branch at Charles Street are experiencing good business. Mr. J. A. Thorpe, the manager, tells me that "The Boundary Rider" and "When a Woman Loves" are going well.

Mr. D. J. S. Evans has now started on his own, and is open to take up agencies here. He was formerly with Mr. Max. Baer, as South Wales representative.

One of the newest film agents here is Mr. Percy Tatem, of Windsor Place. I understand that he holds the South Wales rights for Moss Empires Film Department.

Mr. T. Edward Irish, the "adjutant" of the "Cinematograph Volunteers," tells me that his patriotic

corps is now over forty strong. It is indeed a pleasure to see the smart way in which they go through their drills on Sundays, and reflects great credit upon the ex-N.C.O. who is instructing them. Should conscription become law the authorities will find an efficient body of men in the Trade ready for duty.

The Omega Film Agency, of Castle Arcade, are handling the Globe Film, "O.H.M.S.," here with every success.

CORPORATION AND PLANS.

The case affecting the powers of corporate authorities to impose conditions on their approval of certain plans was resumed before Mr. Stewart Smith, K.C., at the Chancery Court, Manchester, recently. The matter was before the court on the previous day, when Mr. Atkinson, on behalf of Miller Johnstone M'Vittie, of the "Pop In" Palace, Hollinwood, applied for a declaration that certain conditions attached by the Oldham Corporation to their approval of plans for the conversion of a building into a picture hall were illegal and beyond their powers. It was stated that one of the conditions was that the gable wall of the premises should be rebuilt not less than 14 inches in thickness. It was argued for the applicant that where plans were in accordance with statutory requirements or the by-laws of a local authority the authority was bound to pass the plans without enforcing special conditions.—The contention of the Corporation, represented by Mr. Sutton, was that the action had not been entered within the statutory period of six months, and further, that the plaintiff had disregarded the conditions, inasmuch as the conversion of the building into a picture palace was completed in April last, while it was not until July that the applicant instituted proceedings for a declaration that the conditions were illegal.—The Corporation considered that the outside wall was not safe, and their desire was to have it made perfectly secure for the purpose.—His Honour intimated that judgment would be reserved.

SPECIAL FOR XMAS.

A most appealing drama of a topical nature has just been acquired by Messrs. Davison's Film Sales Agency in the B. and C. productions, "Christmas Without Daddy." In addition to unfolding a capital story, by Mr. Ernest E. Batley, the film has some telling topical touches, where tableaux are introduced showing the changes in "Toyland," the last one showing all its denizens to be "made in Britain." A clever child plays the lead in a picture which should enjoy a very considerable vogue long after the festive season.

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NEW YORK PUBLIC LIBRARY

Snippets from Southport.

(BY OUR OWN CORRESPONDENT.)

The first contingent of soldiers who are to winter in Southport have now arrived. Fourteen thousand of them are expected, and, although only between 3,000 and 4,000 have arrived at the close of last week, they have, nevertheless, made their presence felt in more ways than one. Tradesmen are much busier than they hoped to be, many company house keepers anticipate reaping a harvest, and, although there is far more money circulating generally than would have been the case had not the population been added to by the arrival of the soldiers. I am pleased to be able to say that these improved general prospects are likely to benefit the managements of the numerous picture theatres there are in the town. Naturally, all the managers saw possibilities of greatly increased business providing attractive programmes were presented, and without exception they are proving that they are fully capable of catering successfully for the general public. During the past week I made a tour of practically all the cinema houses in the town, and I noticed not only a larger number of civilians present than has been the case upon some former visits, but also a good number of soldiers included amongst the patrons. This is a healthy sign, and all the managers I have spoken to say that they are expecting business to improve week by week.

It is an undeniable fact that no better pictures could be provided for the entertainment of the general public than those which are included in the programme at the Picture Palace, Lord Street, week by week. In my recent visits I have found such features as "If England Were Invaded," which is a very good patriotic film, founded on that splendid novel of Wm. Le Queux's "The Invasion of England," a fine exclusive which cannot fail to appeal to patriots at this time, "Our Helpless Millions Saved," "For the Empire," "The Great European War" (second series of films), and "Revolution." These features are supplemented by topical films of a minor character, and also general films, the whole reflecting the greatest credit upon Mr. H. Kennedy (the secretary), who books them. I mentioned a week or two ago that Mrs. Parker (manageress) invited patrons to take a handkerchief for the soldiers at the front when next visiting the Palace. The last time I was there she screened an acknowledgment from the Queen Mary Needlework Guild, expressive of thanks for 300 handkerchiefs which had been forwarded. A splendid contribution! By the way, chatting to Mr. Kennedy last Saturday morning, he remarked, "We have some fine films coming, including "Trilby" and "Vendetta," but," he added, "We always have fine films." Quite true, and the foregoing confirms it.

Always considerate, Mr. Geoffrey Hill, the manager of the Picturedrome, Lord Street, is responsible for another indication of generosity. It is a few weeks ago since I announced that he would give the receipts of his Sunday evening performances to the Local War Fund. Now he announces that members of His Majesty's Forces will be admitted at 2d. and 4d. in the 3d. and 6d. seats. So far he is the only one to move in this direction. That his action is appreciated is proved by the fact that soldiers are always to be found in his audiences. The films he is securing are well calculated to keep up the reputation of the house. Last week that

brilliant war picture, "On His Majesty's Service," deservedly ensured brisk business. Previous to that principal films were "The Shattered Tree" and "A Queen's Love," and this week the "stars" will include "The Price of Her Silence," and an all-British film which has already made for itself a name—"The Hills are Calling." In conversation with Mr. Hill the other day, I gathered that business becomes brisker week by week.

Mr. William Walker, manager of the Neville Street Picture House, may always be relied upon to compile a programme which will ensure for him a goodly proportion of those persons seeking entertainment. That he successfully gauges the wishes of many picture lovers is evidenced by the fact that upon more than one occasion he has rebooked a film for an early date, and has obtained gratifying results. Some time ago he screened "Antony and Cleopatra"—the film that cost £40,000—and he secured it again for three days, starting October 10th. I looked in during one of those days—the weather was beautiful and not such as to make people want to go indoors—and found a well-filled house. Needless to say, all were satisfied with the bill-of-fare provided. Mr. Walker has also seen the advisability of securing both the "Pathé Gazette" and "Gaumont Graphic" during this time of war. Other films shown during the past fortnight worthy of special mention have been three specially strong "topliners" in "War and Women," "Human Torpedo," and "Love Unheeded." Mr. Walker tells me that he is confident "The Sign of the Cross," which he has booked for an early date, will prove as irresistibly magnetic as the other big films he has introduced to Southport people through the medium of the "N.S.P.H."

Topical films have been a speciality with Mr. Fred. M. Jones, at the Empire Picture Theatre, Lord Street, and they have met with abundant support. The pictures at this place of entertainment are generally regarded as leaving nothing to be desired in point of clearness, whilst all judges of pictures who know Mr. Jones's business acumen also know that he never fails to provide films which really entertain, and in this category may be placed "Arrival of Indian Troops at Marseilles," "Be-leagured Antwerp," "The Doctor's Testimony," "Campaigning with Custer," which have been one or two of the topical and thrilling pictures recently shown. When I call at the Empire, I always find an appreciative and intensely interested audience—a sure indication that they are fully satisfied.

The management of the Birkdale Picture Palace, Limited, have given the free use of the Palace, and provided pictures for various special performances recently, and by these means £101 6s. 6d. has been handed over to the Local War Fund. Of this amount £33 12s. 6d. was the result of two performances given by the directors of the Birkdale Picture Palace. Mr. Wade, the manager, has no cause for complaint because of the business he is doing just now. Indeed, it is better than ever. His patrons like thrilling films, and this week he is giving them "Lost Through Greed" and "Texas Bill's Last Ride," at the "top of the bill," and, of course, he includes "War News in Pictures" in the programmes.

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On the South-East Coast.

(BY OUR OWN CORRESPONDENT.)

Undoubtedly, the immense number of refugees staying in Folkestone is indirectly responsible for the large attendances at the houses of entertainment. Shopkeepers, and the town generally, are experiencing a second season; this and the high-class nature of the fare submitted brings its own reward. "The Loss of the *Birkenhead*" was one of the most popular films seen at the Electric for some time, the many thrilling incidents were followed with rapt attention, and met with generous applause. "The Greater Treasure" also was much appreciated.—"Who Seeks Revenge," "The Trap" and "Bully Boy Cartoons" were prominent items at the Playhouse. Mr. B. R. Strother is again including variety in addition to his admirable selection of pictures. Miss Florence Kendall sang several patriotic numbers.—"For the Empire" met with an enthusiastic reception at the Central. "The Making of a Soldier" was a subject of considerable interest, and evoked patriotic enthusiasm. "The Suicide Club" was a prominent feature.—There were full houses at the patriotic cinema lecture on the war delivered at the Town Hall, by Mr. C. Lang Neil, the proceeds being devoted to the Prince of Wales' National Relief Fund. Amongst the many excellent films submitted, "Who's Who in the War," "The Servian Army," "Defence of Alost," and "The Battle of Kebekke," created most interest.—The directors of the Cheriton Electric Theatre have given the use of their hall to the Rev. R. Deane Oliver, chaplain to the forces, for the benefit of soldiers on Sundays. Services will be held, with music and pictures, it is to be open to soldiers only of all denominations and no payment made or collections taken.—At the Elham County Bench, Mr. Norman, of the Cinematograph Company, applied for a music license for a tent situated at Shorncliffe Camp, where it was intended to give moving picture displays for the troops. The Bench felt that they ought to institute some inquiries, and the application was adjourned for a week.—Malicious statements have been circulated locally to the effect that Messrs. E. C. and A. Haag were of German nationality, which has caused considerable pain and trouble. These worthy gentlemen are natural born Englishmen, with relatives serving in the British army, and have not even a remote family connection with Germany. The Hythe Picture Palace that they control is all British, and the excellent programmes submitted which usually contain many English productions bring good results.—Ramsgate has no reason to complain, the varied nature of the films submitted

leave nothing to be desired to even the most fastidious. At the King's, two admirable features were secured by Mr. R. V. Crow in "Saints and Their Sorrows" and "The Tenth Commandment," which were followed with keen interest, and met with a pleasing reception, hearty laughter greeted the comics especially "When Smaltz Loves." The return of the excellent orchestra, under the direction of Mr. Will D. Coleman, gives additional enjoyment. The Royal Victoria Pavilion being closed for a time.—Mr. W. J. Attack has another capital programme at the Royal Palace Theatre; one and all were delighted with "Fickle Fortune's Favours" and "Tommy Leads the Way," whilst "Who Murdered Mr. Merrill," "The Corner House Burglary" and "A Brother's Treachery" were popular dramas. Mr. Frank H. Dimdas was heartily applauded for his patriotic song, and the recital, "Kaiser Bill."—The immense variety of subjects is no doubt responsible for house-full at the Queen's. Trafalgar Day was celebrated with "Sons of the Sea" and "Our Fighting Navy" which brought thunderous applause. "Tainted Money," "But Deliver Us From Evil" and "The Battle Before Antwerp," were only a few of the best.—The second edition of "The Great European War" was a great success at the Star Cinema, during the showing of which Mr. J. T. Savage sang "Boys of the King," "The Rogues' Honour" and "Spirit of Clay" stood out in a list with many comedies.—Mr. Fred. Fumagalli has reverted to two changes, as he finds it difficult to otherwise maintain the high standard he has set. "The Old Curiosity Shop" made a huge appeal to large numbers for its beauty of subject. "His Country's Honour" was a patriotic success; also the "Gaumont Graphic." Vitagraph comedies complete the list.—Margate continues to do well: the Parade Cinema had "His Country's Honour" at the top of the bill, the stirring incidents produced patriotic fervour; the comedies, "Max's Wonderful Cure" and "Chicken-Chaser," were the cause of endless mirth.—The Clifton Cinema did remarkably well with "The Finger Print," "Through the Firing Line," and "The Little Madonna"; amongst the comics "The Crash" was favourite. Films of the moment included "With the Servian Army" and "Our Japanese Allies."—The Lounge, Cliftonville, is going strong, the four changes and the endless variety give a wonderful choice. "The Great Battle of Lebekke," "With the French Fleet," and "Before Antwerp," attracted much attention. "Our Fighting Navy" also made a strong appeal. "The Woman of Mystery," among the dramatic, was most enjoyed.

DERBY DOINGS.

During the present crisis, efforts are being made on all sides to assist recruiting, and there is no doubt that the cinemas have played a most important part. Many fine films have appeared in Derby, which have strongly stirred patriotic fervour, but probably none has been more successful than "Your Country Needs You," shown exclusively this week at the Babington Lane Picture House. The latest Thanouser, "The Harlowe Handicap," also appears.—Mr. J. P. Beardmore continues to feast of good things at the Cosy by presenting "Sne

Stoops to Conquer," and very successful it has proved.—"Saved by the Union Jack" and "O.H.M.S." were Mr. J. M. Allen's top-drawers at the Normanton Palace last week, excellent business resulting.—A first-class Vitagraph, "His Mother's Portrait," is worthy of praise, and appears this week at the Spit Cinema.—The management of the Palace have this week decided upon an all-picture programme at the Albert Street Theatre, the main attraction being "Traffic in Souls," "The Fall of Antwerp" and "Pathé's Gazette" appears on the same programme.

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FOR SCENARIO WRITERS.

Mr. Frank M. Wiltermood, Scenario Editor of the Balboa Amusement Producing Company, Long Beach, California, sends us a copy of the rules he has prepared "for the guidance of amateur authors in writing motophoto dramas and comedies." We append an extract therefrom:—

"Never begin a scenario with a sub-title, but insert the first sub-title in Scene No. 1 or Scene No. 2. Devote the first scenes to introduction of the characters, slowly and with sub-titles to show their relation to the story. Number all sub-titles separately from numbers of scenes, as Sub-title No. 1, Sub-title No. 2, etc. Put five blank typewriter spaces between all scenes and sub-titles so that director can write in new scenes anywhere. All sub-titles should be inserts in scenes; never put them between the scenes. Put all of the synopsis on the first sheet, have the cast of characters on the second page, with order of scenes on third sheet, and begin the photoplay on the fourth page. Use typewriter bond paper 8½ by 13 size. Never write a letter to the scenario editor about your script, as it tells its own story. If you desire to make many continuous scenes at one location you can show a minute or minute and a half of action there, then cut away to a short scene elsewhere, and then return to your action at the main location, repeating this procedure indefinitely, this method being known as the cut-away-cut-back system. Make the main title tell the soul of your story, as "Campaigning With Clus-ter," "The Capture of Aquinaldo," "When Sherman Marched to the Sea," etc. Make the names of characters short, as Ruth Hale, John Reid, Rose Ross, etc. Be brief always, making scenes like this:—Scene 27; Farmyard; Rose on with milkpail, John enters, they make love and exit. Scene 89; Garret; Rose enters, finds hidden will in trunk, shows astonishment and hurriedly exits. Have sub-titles brief, as each word means 1 ft. of film used, and if you are not careful you will have more signboards than scenery. Sub-titles can be artfully used to furnish breaks in otherwise long scenes. Every word in a letter or telegram also means a foot of film used, so make them short. You can use the letters or telegrams to split the long scenes. Put sub-titles between the reels as Sub-title No. 5—End of Part I; Sub-title 6: The Human Soul—Part II. End the story quickly after showing the climax, or you may dim the climax by the aftermath. Play away from visions, dreams, apparitions, double exposures and trick effects, as they are not only too commonplace, but appear stagey, pictury. Make your plot show how the lives of your characters became greatly entangled, and became untangled by the climatic action. Have the narrative teach a moral lesson, don't strive merely to entertain theatregoers. Make a charming love story the basic element of the plot, and write parts for the handsome leading man, the beauteous leading woman, the *ingenue* girl, the juvenile youth, and put in good character leads also. After you have completed your scenario ask yourself the question: Have I composed a brand new plot, or is this merely a story that must have been told hundreds of times since the world began? If you conclude negatively you had best rewrite the play, and make it more plotty. Visit theatres and study pictures on the screen, noting the length of scenes, the method of bringing characters into the narrative with sub-title signs, the way flash scenes split up the long scenes, etc. Make each scene complete in itself, with a beginning, a middle, and an ending, having your characters make exits at the end of the scenes if possible, so as to round

off each scene. Never jump from daylight action to night-time without putting in a sub-title to show elapse of time, as Sub-title No. 72: That Night; or Sub-title No. 114: Two Months Later. Always retain a carbon copy of your script, as it might be lost in the mails. Wait several weeks before writing in to inquire about your play; it might be under consideration, and you would endanger a sale of it. In your plot try to create something new, a novel, romantic combination of acts which enmesh a group of people."

PRESENTATION TO POPULAR MANAGER.

An interesting function took place at the Theatre Royal Cinema, Stockton-on-Tees, after the close of the performance on Saturday evening last, when a large company attended to witness a presentation to Mr. F. C. Ewing, on the occasion of his leaving the district to take up a similar position at Messrs. Somerlald's theatre, at Hastings. Capt. Gray, who presided, referred in glowing terms to the admirable qualities of the recipient. He stated that everyone who had come into contact with Mr. Ewing was much impressed by his geniality, courtesy and kindness. He had the best wishes of everyone for his future welfare. The Chairman said that he was sure he was voicing the feelings of those present in expressing the hope that, at no far distant date, Mr. Ewing would return to them. The expression was endorsed by Mr. Walter Batty (manager of the Grand Theatre), Mr. George Bentley, Mr. G. Cooper, Mr. A. Proud, and several members of the staff. Mr. G. Cooper, President of the Amalgamated Musicians' Union, then handed over the gift, which consisted of a handsome silver-mounted smoking and games cabinet. In reply, Mr. Ewing stated that he was deeply touched by the many kind remarks which had been made, and by the magnificent token of friendship and esteem. He desired to take the opportunity of thanking the staff for their loyalty to him during the time he had been in Stockton-on-Tees, and never forget the many friends he had been privileged to gain. The company then partook of refreshments and a varied programme concluded the proceedings.

"THE SIGN OF THE CROSS."

The case of J. W. Walker's World's Films, Limited, v. Princess Theatre Company, Manchester, was again mentioned to Mr. Justice Warrington on Friday, October 23rd, in the Chancery Division. The matter came up on a motion by plaintiffs for an injunction to restrain the defendants from producing a film reproduction of plaintiff's copyright dramatic work called the "Sign of the Cross."

Mr. Hunt, for the plaintiffs, reminded his Lordship that last week he granted an interim injunction over to-day, in order that the defendants might have an opportunity of appearing. The defendants now appeared by Mr. Burn, and submitted to a perpetual injunction, and agreed to pay the costs, plaintiffs waiving the question of damages. Counsel added that the defendants desired to state that they were innocent in the matter, they having obtained the film from another company, and thought they were entitled to use it.

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Scottish News and Notes.

(BY OUR OWN CORRESPONDENT.)

GLASGOW TRADE NOTES.

Visits to the various renters' establishments in Glasgow recently disclosed the fact that business was still going on even better than usual. At the Ideal Film Hiring Company's office I found Mrs. Jack and Mr. Carr well pleased with progress being made. This firm's features and exclusives, especially "Joan of Arc," "Princess's Dilemma," and "The Angel of the Slums," are proving extremely popular and having a good run, while the others on an extensive list are also going strong. The Bendon Trading Company report phenomenal bookings for the "Looters of Liège," which is now booked well into December, and "At the Mercy of Niagara" is proving a winner and meeting a good demand. Messrs. Bendon secured a good topical of the recruiting march of the new Glasgow Battalion of the H.L.I. recently, and as this battalion is composed of Glasgow tramwaymen, it ought to be popular. The various exclusives at present being handled by the B.B. Film Hiring Service, including "On His Majesty's Service," "A Million Bid," and "Mr. Barnes of New York," are meeting bookings wherever submitted. "The Battle of the Sexes" is also much in demand. The latest topical, "The Voice of the Empire," produced at the Glasgow studios of this firm, met with a grand response, and more of the same nature would be welcomed by exhibitors all over the country. To speak or write of the Gaumont Company in Glasgow simply means to speak or write of success, and the happy position the firm are now in speaks volumes for the management. The number of programmes which are entirely Gaumont has been increasing weekly, and to meet the demand the staff has been increased and an extra telephone installed. Mr. Booth was much missed when a touch of "flu" laid him up, but he is now again at his desk as busy and genial as ever. The Pathé Frères Glasgow office are kept up to the eyes in business, and Mr. Jowett and his staff have as much as they can do to cope with the demand for the firm's specialities. In both the film hire and accessory departments trade is brisk, and shows no sign of falling off. The Glasgow Film Company, Howard Street, report a steady progress, and Mr. Turnbull is gradually gaining ground. The stock of this firm is enormous, and has just been added to by the purchase of the complete film stock of the Scottish Film Service, which has given up its programme hire department. Messrs. Hibbert's Trade show consisted of three splendid subjects, which

ought to find ready bookings in Scotland. Mr. Page is daily adding to his *clientele*, and hopes soon to have on offer a selection which will be unequalled. The North British Film Company, although the youngest in the Scottish Trade, have made rapid strides since opening only a few weeks ago. Their exclusives, "Balboa," "X.L.," and "Argus" productions, have already been shown in many of the best halls in Glasgow, and bookings from the provincial towns are many. Their Trade show recently of "Oh! What a Night" ("Oh! What a Picture"), "The Square Triangle," and "Gipsy Love" was well attended. "The Square Triangle" found much favour, and even stolid exhibitors roared at "Oh! What a Night." The exclusives handled by Mr. Alex. Robertson and his brother are doing very well, the bookings for the whole covering halls as far apart as from Maidenkirk to John o' Groats. Mr. Stewart, the Trans-Atlantic representative, finds business good, and a programme without one or more of these popular films is difficult to find. The exclusives, topicals, and features being handled by Messrs. Green's Film Service are many and excellent. Buying largely on the recommendation of their own reviewer in London, Messrs. Green secure the best subjects, and if a film is good, Green's have it. The hiring department, under Mr. Fred Green, develops weekly, and the already large staff will soon have to be augmented.

The success achieved at the Empress Playhouse, Glasgow, has encouraged the prime movers in this class of entertainment, Messrs. Macfarlane and Scott, to extend their idea. The Palace, Dundee, was their second venture, followed by the Lyric in Glasgow. The latest theatre to come into their hands is the Lyceum, Govan, a large hall with a seating capacity of nearly 2,000. This hall has had a career of varied success as a dramatic and variety house, and its opening on November 2nd as a picture and variety hall is looked forward to with interest. Its situation, capacity, and the enormous working class population in its immediate vicinity should be in its favour, and the class of entertainment to be provided will go far towards its success.

Mr. W. Sharp, at the Salon, Sauchiehall Street, Glasgow, had a distinguished visitor on Thursday afternoon last, when Princess Bariatinsky (Lydia Yavorska), who was filling an engagement at the Theatre Royal in Tolstoi's great Russian

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play, "Anna Karenina," visited his hall to witness a screen version of the same play. Although the pictorial representation differed materially from the stage version, the Princess was highly pleased with the production. The screen play was produced by Messrs. Pathé, and Mr. Sharp's enterprise in showing it during the period of the Princess's visit to the city brought many new patrons to the hall.

Business at La Scala, Glasgow's largest city house, has been so great during the whole of the season that no time could be found for repainting. In order to accomplish this without interfering with the performance, the hall was handed over to a large staff of carpenters on Saturday at 10.30 p.m., who erected the necessary scaffolding to allow an equally large staff of painters to get to work on the roof of the hall. The whole work was accomplished and the scaffolding removed in time to permit the performance to commence as usual at 11 a.m. on Monday morning. This is hustling, and no mistake.

On Friday evening last I visited the Dennistoun Palladium, and found Mr. Carter entertaining a fine audience with up-to-date pictures. A chat brought out the information that the Palladium has forged ahead in public favour during the last few months, and picture-lovers from this district who were wont to journey to the city halls, now find equally good entertainment at their own doors. Mr. Carter is running the "Kathlyn" series and "Dolly of the Dailies," and finds both in great favour. A commencement was recently made with Keystone-Chaplin comedies, and one of these is now demanded in every change. An orchestra of five supplies excellent music, and the Palladium entertainment is really all that a cinema should be.

The Savoy Music-hall in Renfrew Street, Glasgow, admittedly one of the finest equipped halls in Glasgow, which has been vacant since the commencement of the summer season, has just been acquired by a local syndicate, and will shortly be opened as a half-an-hour house. This class of entertainment has become very popular, but the successful ones have been in densely populated working class districts. However, the promoters intend to run first-run features and exclusives, and best obtainable varieties, at popular prices, so they deserve success. The Savoy, by the way, was occupied by the Provincial Cinematograph Theatre Company during the rebuilding of their present palatial house in Sauchiehall Street, and is thus not altogether new to pictures.

The Pavilion, Motherwell, which has just been reopened after an extended closure, is now under the management of Mr. Atkinson, of Falkirk and the Empire, Motherwell. The resident manager is Mr. Wright. Since opening the Pavilion has

been providing excellent programmes, and is meeting with a fair measure of success.

Messrs. the North British Film Agency had another successful Trade show in the Theatre de Luxe, Glasgow, on Friday. The subjects screened were "The Convict's Revenge," "The Desperate Ride," and "The Pace That Kills." The latter two, Milanos, were the best of the trio, and these will probably have a long run among Scottish exhibitors. The same morning Mr. Alex Robertson showed B. and C.'s new war picture, "The Bells of Rheims" in the Salon, and the picture is one which ought to find much favour in houses where stirring and sensational topicals are screened.

During his recent visit to Scotland, Mr. A. W. Fenning, of the Fenning Film Service, appointed Mr. G. Cross, of 41, Roselea Drive, Dennistoun, as sole agent for the county. Mr. Ross has got the proper class of picture wanted, and ought to find a ready market for his excellent wares.

Mr. Double, of the Eclipse Exclusives, has just completed a successful business trip to Glasgow, getting back to London on Saturday with a heavy list of bookings. The Eclipse Exclusives will draw well in Scotland, and several exhibitors I have met are congratulating themselves on having secured them for their halls.

The Alhambra, Glasgow, the manager of which is Mr. Alfred Butt, of London, have included an up-to-date war topical in their programme since the commencement of the crisis. In order to secure even more perfect projection than has been possible in the past, a new "Indomitable" was installed last week by Messrs. Fairlie and Co. Mr. Foster, the resident manager, is determined that his one picture will be as well shown as the best in any picture house; and, indeed, nothing else will do nowadays.

In reference to the letter in the "Parliament" last week by Mr. F. Ogden Smith *re* the Belgian Relief Fund, it would be noted in last week's "Scottish Notes" that Mr. Green, of Green's Film Service, is already housing six refugees, and I believe Mr. Alex. Gilchrist, of the Eglinton Electreum, also has two Belgian young ladies with him, while several other exhibitors and managers in Glasgow and elsewhere in Scotland are offering homes for refugee families. At one hall in Glasgow, at least, arrangements are already well in hand for a "Belgian Matinée," when the whole of the money drawn will be handed over to the local Belgian Relief Fund, or to a cinema fund were it inaugurated. The idea is finding much favour in Scotland, and I have no doubt, now that the proposal has been aired, that many more will fall in and swell the amount.

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The Pavilion, Coatbridge, which has experienced no less than five changes of management and ownership in as many months, again reopened on Monday under the managerial direction of Mr. Cotton, who will run an all-picture programme, with three changes weekly, at popular prices. Mr. Cotton is not altogether new to the business, and deserves success.

I was this week shown a "prospectus" for a proposed hall in a western suburb, and as an example of how not to do it, it was almost perfect. On the estimated expenditure side of the balance-sheet were the items: Management £1, operator £1, advertising £1, films £4 10s., while the only other item on this side was "rent." The exhibitor who could run a hall on this expenditure would be a happy individual—for a week or two.

Mr. Harry Godwin, of the Empress Playhouse, committed matrimony last Wednesday, and at the first house the waggish operator announced the fact on the screen by slide. The orchestra rose to the occasion and played "The Wedding March," while the audience joined heartily in singing "He's a jolly good fellow." Mr. Godwin has proved a popular manager, and congratulations were showered on him by many friends in the Trade.

At the Cinema House, Renfield Street, on Monday, Mr. Harry Burdette staged an unusual "topical." This was Louis Halleux, a Belgian soldier, wounded at the Battle of Charleroi, who appeared in uniform and sang the Belgian National Anthem and "The Marseillaise." Our ally had a vociferous reception at every appearance, and his engagement has proved a fine draw for the Cinema House. The programme of pictures screened at the same time was finely appropriate, and the whole made an admirable entertainment for the present time.

Fast progress is now being made with the work of reconstructing the building in Jamaica Street for the Grand Central Picture House. Some idea of the style of the building can now be formed, and it looks as if the "G.C." was to be a valuable addition to the cinema architecture of the city. The promoters hope to have the building ready for opening in time for the New Year holidays—one of the cinema harvest times of the year.

ANOTHER BRADFORD EDITION.

Still another picture theatre has to be reported at Bradford: The Empress, in Legrams Lane, the centre of the thickly-populated regions of Listerhills and Horton, was opened by the Lord Mayor of Bradford (Ald. John Arnold), last week. The manager of the new theatre is Mr. Albert Crowe, one of the best-known showmen in the city.

A VERSATILE ARTISTE.

The subject of the accompanying photograph, Miss Isabel Ohmead will be recognised by a good many of our readers as the talented actress who sustained the rôle of "Margaret of Anjou" in the Zenith production, "The



History of Beaulieu Abbey," and appeared as "Bedua" in "The Brass Bottle." Miss Ohmead has, for the last year, played leading parts in various stage productions, and can lay claim to a lengthy experience.

IN THE RANKS.

Quite a record has, in its way, been established by the cosy Gaiety Theatre, Nelson Street, Newcastle, both in patriotism and in the *personnel*, all departments being represented in the National forces, right from the director's office to working staff and orchestra, the latter, by the way, a most popular body of instrumentalists. Mr. J. McCartney is now with the Expeditionary forces; Mr. W. Fairgreaves, Tynemouth Artillery; Mr. E. Baker, 5th Northumberland Fusiliers; Mr. R. Baker, 20th Hussars; Mr. J. Baker, Ammunition Column, Field Artillery; while Mr. W. Baker, managing director, is a member of the Newcastle 2nd Commercial Battalion. The Gaiety Theatre, a twice-nightly picture and variety house, is a favourite local resort, and regular patrons will, no doubt, miss a number of familiar faces and look forward to their return.

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THE FIRST INDIAN PICTURE PLAYS.

MR. D. G. PHÄLKE'S FILM PRODUCTIONS.

Mr. D. G. Phälke, the first Indian picture play producer, of whose activities as a pioneer we gave some description in *THE BIOSCOPE* several months ago, is again in England, on a short visit, and the other day he kindly gave us an opportunity of inspecting two of his productions. These two films, which are entitled respectively, "Bhasmsur-Mohini," and "Savitri," are both adaptations from well-known Indian legends, and each is characterised by the simple charm of conception, the naïf natural humour and the poetical imagination which mark so strongly most of the literature of that wonderful country. The pictures are full of beauty and interest merely as stories, and the fact that they have been acted by native players amidst natural surroundings lends the productions an additional and unique charm. In fact, as intimate and vivid studies of Indian life and thought, the films have no match. They are at present somewhat too long for the English market, and their many curious, exotic qualities might render them almost too strange for some tastes. From a technical point of view, however, they are surprisingly excellent, especially when one remembers that Mr. Phälke has been absolutely alone in his task, and has had to attend personally to every detail of the productions, from arranging the scenarios to developing the negatives, besides training his artists to act before the camera.

In the course of a short chat, Mr. Phälke gave us some interesting particulars of his present and future plans. Where the cinematograph is concerned he is a tremendously keen enthusiast, and his stay in this country has largely been spent in visiting the various studios, having been disappointed with regard to the exhibition which was the original object of his journey.

"My studio," said Mr. Phälke, "is at Nasik, which is about one hundred miles from Bombay, and I have there a stock company of nearly thirty artists, all of them Indians. Up to the present we have relied solely upon the sunlight, but soon after my return I shall be installing an artificial lighting set, so that we may be independent of the weather which, during the Monsoons, is sometimes unfavourable for picture work. The climate is really the greatest difficulty in India in film manufacture. The temperature in the studio sometimes goes up to 110, and in consequence I am obliged to do all my developing in the early morning between 3 and 7 a.m. However, I am installing a refrigerator in the darkrooms which I hope will make things easier.

"Yes, my films have already proved extraordinarily successful in India. The two you

have seen—the second and third I have hitherto made—have met with singular approval from the natives. One was shown for fifteen weeks continuously, and the other, after eight or nine weeks up to the time I left, is still running. With regard to the future, I shall hope to make films of every kind—historical and mythological stories, modern social dramas, travel and industrial pictures and even comics. The next three will be, respectively "Chandrasah," a mythological work, "Tukaram," an historical romance, and "Malvika," a play by Kalidas, the Indian Shakespeare. They will be essentially Indian productions in every particular—stories, actors, scenery and properties."

Mr. Phälke returns to his native country at the end of this month by the s.s. *Morea*.

TEES-SIDE TOPICS.

(BY OUR OWN CORRESPONDENT.)

A sensation was caused at the Royal Cinema, Stockton, on Monday night, when a slight outbreak of fire occurred. Fortunately there was no need for panic and the audience were swiftly assured of the smallness of the outbreak. This was caused by a ruptured fuse, but was quickly extinguished and the audience left the building without commotion. Little damage was done, however, and the programme was proceeded with the following night.

"Tessibel of the Storm Country" was the leading film in an attractive programme at the Empire. "Mother of Seven" was an entertaining story, and "The Price of a Lie," the "Cine Mail," and a number of interesting war pictures were also shown.—A splendid bill-of-fare was secured for the Royal Cinema. "A Leap in Desperation" headed the programme. The greatest interest was taken in two war films, both taken from actual scenes. Another fine drama was "His Sacred Work." "The Life of a London Shop Girl," an exclusive, had a splendid reception at the Electric Theatre, Middlesbrough. "O.H.M.S." also proved a very popular attraction. "A Queen's Love," a strong three-part drama, was successfully shown at the Hippodrome. The settings of this Pathécolor film made a splendid appeal.

THE NEW KINEMACOLOR SERIES.

There seems to be no end to the drawing powers of the Kinemacolor exclusive, "With the Fighting Forces of Europe," and if one may judge from the crowds that visit the Scala daily, even the darkened streets have apparently no effect. The No. 1 Tour of this series of pictures is likewise drawing crowds, Blackpool being a record week. Abertillery, last week, drew big business, and Newport starts this week with every sign of a successful show. This series is also being shown at Broughton, Leytonstone (third week) and Brook's Bar, Manchester. Last week at Tunbridge Wells the show was cut short owing to the Government requiring the hall. On the Monday an officer called and said that they would require the hall by 7 o'clock the next morning, consequently the management had to abide by their decision.



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“ THE BIOSCOPE ” PARLIAMENT.

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THE TRIUMPH FILM HIRING COMPANY.

To the Editor of THE BIOSCOPE.

SIR,—Referring to the movement to distinguish between British and alien houses engaged in the film trade with a view to withdrawing trade from the enemy, I beg to inform you that the above company is entirely under British control and management.—Yours obediently,

WALTER COOK,

Solicitor for the Company.

59, Gracechurch Street, E.C.

October 26, 1914.

BELGIAN WAR REFUGEES.

To the Editor of THE BIOSCOPE.

SIR,—With reference to the appeal made by Mr. Frank W. Ogden Smith in your last week's issue on behalf of the Belgian refugees, I would like to relate my own experience with the War Refugees' Committee.

Towards the end of September last I called at the offices in the Aldwych and expressed my willingness to receive a mother and child at my house in London. A few days later I was compelled to notify them that one of my own children was in the doctor's hands, and requested them not to send me anyone until I communicated again, and received a very courteous letter in reply. With the doctor's approval within three days I renewed my offer, and this was apparently accepted, for a date was fixed, now some ten days ago, when my visitants were to arrive. Nothing more was heard until the 26th of this month, when I received the following letter from the head office:—

We thank you for your kind offer of hospitality to a mother and child.

We would say, however, that whole families of refugees are in need of hospitality, consequently we are greatly in want of offers based upon accommodation for at least four, including if possible one adult male.

If you could extend your kindness to, say, a family of three, consisting of husband, wife and child, and would kindly fill in the necessary particulars on the enclosed form, same would be placed before our Allocation Department for immediate attention.

I need not trouble you with all the particulars required; they were thirteen in number. I select the following from the list:—

2. Profession or occupation.
6. State your religion.
7. State distance from Roman Catholic Church.
13. References (two in each case), mayor, clergy or minister preferred.

The form goes on to state that the Committee are unable to state yet whether they can avail themselves of the offer, but due notice will be given in case of acceptance, and that owing to the exceedingly large amount of correspondence to be dealt with, no acknowledgement can be made of the return of the form.

I enclose my card, and remain, yours, etc.,

J. F.

October 27, 1914.

P.S.—I see in an evening paper to-night that Lord Gladstone is reported as stating that “Despite our insistent appeals, we have not as yet a sufficient number of offers of hospitality to provide all the refugees with homes.” Is this to be wondered at?

SENT UPON REQUEST.

An interesting scheme has just been formulated by Messrs. J. Frank Brockliss, Limited, which should prove most advantageous in advertising the well-known “Lubin” brand of films. To every exhibitor who applies, a handsomely framed replica of one of the Lubin stock posters, crown size, with a centre panel, 10 in. by 8 in., for photo of an artiste, will be sent free of charge. A hinged back enables the latter

to be changed as desired. Each frame is in antique brown oak and, from a personal inspection, we can state that the offer is one which should certainly be taken advantage of by all concerned. A postcard will suffice and exhibitors are merely asked to defray the cost of carriage to their theatre. The name of the artiste whose portrait is required should be stated when writing.

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PLYMOUTH AND DISTRICT NOTES.

(BY OUR OWN CORRESPONDENT.)

Several of the local picture theatres last week reaped a good harvest from the presence for some days of our Canadian troops in Plymouth. The weather also contributed to the "treasure box," real wintry weather prevailing the most part of the week. The programmes generally provided for varied tastes, and there was no room for dissatisfaction at the attractions arranged.

Mr. Rundle, at the Theatre Elie, displayed all his characteristically good judgment in the arrangement of his programme. "The Battle of Lebbeke," was an uncommonly good war picture. Among the incidents revealed were the Belgian artillery and infantry in action, and a good view of German prisoners taken by the courageous Belgians. "On the Verge of War" was thrilling to a degree, the exploits of a spy and his subsequent fate making it a strong drama. Comedy was richly sustained in the screaming "Swanker Meets His Girl" and "The Dancing Craze."

The Cinedrome matinée, on behalf of the *Western Morning News* War Fund, on Thursday last, was highly successful, and a good sum was doubtless realised. Mr. Linsdell submitted a very appropriate bill-of-fare, "Beleagured Antwerp" being the main feature. He also exhibited a sixth instalment of the intensely interesting series, "The Adventures of Kathlyn." Among the war subjects none evoked more applause than the landing of our Indian troops in France. Altogether, the entertainment was spoken of in the highest praise.

At Andrews' Picture Palace, the audiences were regaled with a series of films of high quality. "The Hermit" came in for a cordial reception, this fine society drama being brilliantly interpreted with special mention, due to Mr. Ed. Coxon and Miss Winifred Greenwood. War films and other dramatic and humorous subjects combined to make the bill-of-fare quite one of the best I have seen for some time.

Over at the Electric Theatre, Devonport, that beautiful production associated with the name of the late Mr. Wilson Barrett, the "Sign of the Cross" made a profound impression. It was brilliantly portrayed by the Famous Players Film Company, and the management, for their enterprise, obtained crowded audiences. Special music, including the beautiful "Shepherd of Souls," gave extra charm to this superb drama. Among the rest of the pictures exhibited, mention must be made of "The World and the Women," a capital drama, and "Miss Raffles" (Viagraph), containing a stirring detective story. Topical pictures were well represented, and evoked much approval, especially the one "With the French Fleet."

At the Tivoli, Mr. Cecil Frost had a really smart "menu," his principal subjects being "The Deputy Sheriff," by the Reliance Company, finely acted, "The Rivalry," an exciting drama, and "Lieut. Pimple as Gun Runner," a highly amusing picture.

NORTH STAFFORDSHIRE NOTES.

(BY OUR OWN CORRESPONDENT.)

The Stoke-on-Trent Watch Committee have granted a full dramatic licence to the proprietors of the New Coliseum, Burslem, a palatial building adjoining the Burslem Picture Palace, which will be opened in the course of a few weeks. This, of course, will enable the management to obtain an excise licence for refreshments. The afternoon performances will be confined to the cinematograph, but in the evenings there will be a first-class variety and pictures. The Watch Committee have also agreed to the transfers of the following licences:—The Cinema, Waterloo Road, Burslem; and The Cinema, High Street, Tunstall, from Ernest Robinson Hollies to Alfred Aberdeen; The Moorlands Picture Palace, Burslem, from Frederick A. Mellor to James Boon; the Longport Picture Palace, from Henry Seymour to Arthur Goldstein. An application for a cinema licence in respect to premises at Trent Vale was refused, on the ground that the operating box was regarded as being too small.

The public of North Staffordshire are now being introduced to "Lucille Love" for the first time, and it is rather surprising that the management of one of the smallest halls in the district have been able to book it before the others. The first of the fifteen weekly parts was shown at the Lyric Electric Theatre, Hanley, at the latter end of last week, and it was very well received. There was also a good selection of war pictures in the programme.

The principal film on view at the Majestic, Stoke, was "The Passions of Men," which was well supported with "Half a Chance," another very good drama. On Thursday, the lead was taken by "An Englishman's Home," "The Battle of Alost" made a great hit at the Prince's Hall, Stoke.

The Hanley halls have enjoyed a very profitable week with "Pitfalls" and "Czernowska" as the stars at the Empire, and "St. Elmo" and the "Fall of Antwerp" as the features at the Imperial. A few days ago the boys of the Werrington Industrial School, who are regular visitors to the Imperial, brought their band with them, and the young musicians played national and patriotic airs at intervals during their stay.

The Newcastle Cinema, where "Your Country Needs You" is attracting large attendances this week, continues to be well patronised. The feature of the last programme was "The Breaking Point."

REQUESTED AND REFUNDED.

The Manchester county magistrates, at the transfer sessions, refused the application of Mr. J. Lang, Imperial Picture Palace, Brooks' Bar, for a licence enabling him to give a mixed picture and vaudeville entertainment. A similar application had previously been refused. Mr. John Crofton, on the applicant's behalf, expressed surprise, pointing out that he did not see why residents in the district should be compelled to go to town in search of the type of entertainment they desired.—The Chairman (Mr. J. M. Yates, K.C.) said that he might be allowed to have a programme consisting solely of music-hall items one night, and one entirely of pictures the next; but the justices would not grant the application as it stood.—Mr. Crofton said his client could not accept that offer.

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DAYS OF THE MARQUEE PICTURE PALACE NUMBERED.

By J. A. GOODRICKE.

There can be no doubt that the days of the travelling picture shows, at one time so popular, are now numbered. In fact, it can almost be said that this class of entertainment is already a thing of the past. What a contrast there is between the almost primitive structure of a few years ago, called a "picture show," and the luxurious picture palaces of to-day! They are palaces indeed, nowadays, compared with the miserable tents which formed the beginning of the great cinematograph industry of the present day.

It cannot be wondered at, that with the changing times, and the coming of the more and more brilliant picture palaces, the travelling showman has lived to see the time when the coppers are no longer pouring into his pocket at many different towns and helping him to raise "a little fortune," as his good patrons used to say, but when the money is going to the perhaps, more enterprising showman who has built a permanent cinema in some out of the way town, more comfortable, and altogether more attractive than the picture show, we now regard as belonging to a past age.

When I talk of the days of the travelling picture show as being numbered, I am not speaking without my book, for visiting what is supposed to be the largest fair in this country, some short time ago, I paid special attention to this subject, and had no difficulty in gleaned information which tended to this conclusion.

Let us go back in memory a few years—really very few. At the fair to which I allude, there were on an occasion which I recall, at least half a dozen of what might be termed "the better class of travelling picture shows." Huge marquees they were, with gaudy frontages ablaze with artificial lights. Across the front of one of these picture palaces (?) appeared the huge notice "The White Slave Trade Exposed," and another read, "Pa Takes Ma for a Cycle Ride," or something of that sort. At any rate, it was clear that tragedy and humour were included in the programme. All these shows were still exceedingly popular, although it soon afterwards became apparent that the popularity which had been so long enjoyed was at that very time destined to receive a serious blow from which it would never recover.

If you paid your modest twopence as the price of admission to one of these picture shows you were, as a rule, sandwiched into the marquee between two old dames of robust proportions,

eventually found yourself perched on a rickety old form before a huge white sheet, waiting for the performance to start. Then the lights suddenly flopped out, a very noisy machine began to "wurr and burrr," then the "White Slaves" began to dance before you in a very flickering picture. If business was good, the entertainment usually lasted from ten to fifteen minutes, and then you found yourself being pushed again into the blaze of light at the front of the show. Of course, there were more pictures, and the show lasted much longer when the showman had taken up his stand in some remote little market town than when he had pitched his tent in the busy, bustling fair ground, but there was always the same discomfort—the same rickety forms, the same straining of necks to see the pictures, and the same flickering on the screen.

At the fair to which I referred above, there was this year, not a single show which was wholly devoted to a cinematograph entertainment. Certainly there were one or two where pictures were shown, but these were not the principal part of the entertainment. In one case I might mention, the chief attraction was a troupe of ballet dancers, and at the close of the entertainment, a few feet of film dealing with the war were flashed upon the screen.

Visits to some of the market towns which were formerly very frequently visited by the travelling cinema shows, show that in these places also, the "marquee picture palace" is regarded, more or less, as an antiquity. The showman has found that the permanent cinemas which had been erected, have now made it impossible for him to "keep things going" were he to visit these places.

Everyone knows of the great number of picture palaces which are dotted all over every large town and city, but it is a surprise to many on visiting towns of 3,000 and 5,000 inhabitants to find that there also have been erected picture palaces which are palaces indeed, built almost as attractively and furnished almost as comfortably as those in the larger places. The cinema, nowadays gives a good two hours' display of pictures and a cosy seat, together with music, which can generally at least be described as "passable."

No wonder is there, then, that the people have transferred their affections from the travelling shows to the permanent cinemas, that they are helping to make them really permanent, because they appreciate them, and that the days of the travelling cinematograph shows are numbered.



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Liverpool and District.

(BY OUR SPECIAL CORRESPONDENT.)

In the new licenses issued by the Liverpool magistrates are embodied several new and amended rules, tending to make the lot of the cinema manager still more difficult. From special inquiries, I am able to state that the new rules are not by any means being received by approval. One manager said: "We (the Cinematograph Association) have fought consistently against many of the rules, but common-sense dictates that we should carry them out, though in some cases this is impossible. For instance, the rules say that the licensee shall send to the Superintendent of the Police for the Division (not later than noon on Saturday in each week) for the ordinary exhibitions in the first half of the following week, and not later than noon on Wednesday in each week for the ordinary exhibitions in the last half of that week, a printed programme, giving the name, and when practicable, a sufficient synopsis of each film intended to be exhibited at such exhibitions." Another condition provides that "If it is necessary at any time to substitute any other film for any film detailed on the printed programme already sent to the police, a notice of such substitution shall be sent to the superintendent, together with the name and when practicable, a sufficient synopsis of the substituted film, not later than noon of the day upon which such substituted film is first to be shown."

"Every exhibitor knows," my informer continued, "that it is not possible to get synopses of all films shown, and, what is more, when changes take place in the programme through the substitution of films, it is quite impossible to inform the police of the new film by the time they state, owing to the fact that reels in some cases arrive only an hour or two before the commencement of the entertainment. The only salvation for the Trade is another Act of Parliament, and there is no doubt, after the war, a bill will be brought in which will give local authorities a uniform power, and put the censorship of films on a sound basis."

I have been able to obtain from the Clerk to the Liverpool Theatres and Public Entertainments Committee, a copy of the report about which there has been so much discussion. The report states: "It is satisfactory to note that the rules which were made in Liverpool, after so much thought and care, were specially commended in a leading article in the *Times*, and have been largely adopted in other parts of the country, while application for copies of the Liverpool rules have been applied for by towns in many parts of the world." It is to be hoped that some of the rules are more practicable in other parts of the country, and that other towns afford greater facilities for the exploitation of the cinema industry.

Ventilation has also occupied the attention of the Committee, who say that the auditorium shall be so ventilated that in no part thereof shall there exceed sixteen parts of carbonic acid gas to every 16,000 parts of air. The windows lighting the auditorium must be glazed with ordinary clear glass, and between sunrise and sunset each day, at all times when the theatre is not open to the public, the windows shall have no curtains, blinds or coverings over them which will prevent the free access of light and sunshine into the auditorium. If an

afternoon exhibition is held, to which the minimum price of admission for children is twopence or less, such exhibition shall be deemed to be an exhibition for children, and there shall be shown only such films as are specially suitable for children. A film room, built of fire-resisting material, and to be approved by the justices, shall be provided for the winding and storing of films.

Mr. Arthur Richards, who in the past has given successful entertainments in the Garston Reading Room, has for the winter months requisitioned the local public baths which afford accommodation for 750 or more than double that provided at the Reading Room. Mr. Richards, in the course of conversation, told me that the Reading Room did not meet the demands of the district, and he was confident of the success of his venture in the baths. One entertainment is given each evening, and the prices of admission are from 2d. to 6d. The opening programmes included "Cry of Capture," "Britain's Bid for Supremacy" and "The Worker."

The Rink Hall Picturedrome, on the occasion of my visit, was comfortably filled by an audience evidently well pleased with the fare provided by Mr. G. Atkins. An excellent little orchestra, under the conductorship of Mr. Morris Samuels, played appropriate selections and received well-merited applause. "Lucille Love," "By Unseen Hands," "Retrieving the Past," "Mother's Portrait" and "America to Europe by Airship," were films which met with all-round favour.

Garston is a rapidly growing neighbourhood with a population of about 15,000, yet has not one specially constructed place of amusement. The only permanent cinema in that direction is at Aigburth, about a mile away.

"Find the Woman," "The King's Minister," "Nearly a Widow," "British Bull-Dogs at Drill," were the leading attractions last week at the Prince of Wales' Theatre. The Palais de Luxe featured Bransby Williams in "The Seven Ages of Man," and "The Street Watchman" and "The Evacuation of Ghent and Ostend," and the Lime Street Picture House, "The Adventures of Kathlyn," "The Passing of Diana" and "The Old Maid's Baby."

Last week Mr. Andre Byland, of the Premier, Smithdown Road, showed me a cutting, which had been enclosed in an envelope and delivered at his theatre. The enclosure was to the effect that, "will our cinema theatre and music-hall managers try to realise that there is such a thing as too much national anthem. To be constantly standing up while "God Save the King" and "Rule Britannia" were being played became monotonous in time, especially when followed by portraits of the King and other personalities. Can no conductor compose a pot-pourri of the lot? It would be very popular," concludes the cutting.

While I was in the theatre a portrait of the King was thrown on the screen, and the audience immediately rose to their feet and sang the national tune, which was being played by the pianist. It is not so much the managers of cinemas who are to blame for the many manifestations of patriotism as the public.

A HISTORIC CINEMA.

"YE OLDE SADLER'S WELLS."

The announcement that at the forthcoming Licensing Sessions of the London County Council the management of the Sadler's Wells are again proposing to ask for a music and dancing licence recalls the many ups and downs which this place of amusement has witnessed. There are records in existence which trace the history of this well-known building from 1684, first as a pleasure garden noted for its mineral springs, later as a theatre at which some of the greatest actors, dancers, and acrobats that ever lived have performed, down to more recent times when it stood unoccupied, to be at last acquired by the Biocolour Company as a cinema. Truly a marvellous record! Sadler's Wells, with its many ups and downs, especially the latter, has yet lived through its many decades of uncertainty, and is still a landmark of many memories. It is the oldest surviving theatre in London, and many a notable actor has appeared within its four walls. Phelps, Grimaldi, Macklin, Dibden, Edmund Kean, to mention only a few. Kings and queens have been numbered among its patrons, and as we all know, it can truly claim to have been the home of Shakesperian drama. The familiar building in Rosebery Avenue has caught the eye of many a passer-by, and the very structure breathes memories of long ago. Its interior has been remodelled from time to time, but the shell of the fabric is still that built by Rosoman in the year 1765. The very ground on which the building stands may well be regarded as classical. Century after century they were the home of the legitimate drama, the period virtually ceasing with the retirement of Phelps' managerial command in March, 1862. From that date Sadler's Wells passed through many vicissitudes. The property came into the market, and was acquired by Capt. Morton Price, the husband of Miss Marriott, a talented lady Hamlet. This era continued until 1879, when Mrs. Bateman, of Lyceum Theatre fame, secured a long lease. On her death in 1881, her daughter Isobel carried on the theatre for a short time, but not with any great success. After this the theatre had a very fitful existence, changing hands at frequent intervals. The situation of the building has very much militated against its pecuniary success in later days, and it is common knowledge how in later years an endeavour was made to run it on music-hall lines. Such attempts, however, were not successful, and the twice nightly system springing up, the place was speedily doomed. Its doors stood closed for several months, and then, early in the year, appeared the announcements placarded all over the building, "Acquired for the cinema." There was a spirited attempt by local gentlemen

to acquire the theatre, with all its traditions, for a People's Theatre, but unsuccessfully. Accordingly, the omnipresent picture house now stands on the historic site, and it is interesting to note that many of the dramas performed by the great players of the past within its walls will ere long be portrayed on practically the same spot by the cinematograph.

CROYDON SUNDAY OPENING.

The extremely interesting discussion which has, during the last few weeks, been waged in the Croydon district over the question of Sunday opening, has, for the nonce, reached a stage of quiescence. The local cinemas, upon the whole, have had to content themselves with a six days' licence, but there is, however, a notable exception in the case of the New Standard Picture Playhouse in Surrey Street, the manager of which (Mr. Arthur Perceval Brooks), has evidently proved himself a species of thorn in the side of the local Council. This astute gentleman (his name is well known upon the southern side), as mentioned in last issue, refused the licence offered on the ground that the Cinematograph Act, 1909, UNDER and not over which the Croydon form of cinematograph licence should be granted, contains no trace of the stipulation against Sunday opening which the latter imposes, and is now running his entertainment each and every day despite the local authorities, and giving a clear half of the entire profits to the National Relief Fund. With a "non-stop" show of bright pictures and keen advertising he is making a bold bid for success. We have no doubt that the recent proceedings in the courts have also proved an excellent advertisement for the house. The independent attitude of the manager certainly appears of a daring nature, and we can quite conceive that the Council now finds itself in a quandary over the matter. The local Press has also taken a hand in the discussion, and the latest development will, in all probability, arouse further interest among the inhabitants of the district, as well as throughout the entire Trade.

THE TOPICAL TOUCH.

A capital idea is being utilised by the manager of the Ideal Cinema, Holloway Road, N., in order to call attention to the current programme. Mr. Wagstaffe, probably one of the youngest managers in the Metropolis, is in charge here for Councillor Beck, the proprietor, and is enabled to issue weekly a well-produced war map which, in two side panels, gives the current attractions for the above house and the Alhambra, Kentish Town. The scheme is certainly a novel one and well calculated to catch the eye of regular and prospective patrons.

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THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

Fogg's Millions.

Miss Elizabeth R. Carpenter has written a very interesting story, admirable in its dramatic construction and containing many clever character studies which give great scope to the talents of many of the Vitagraph Company's most popular players. The result is a drama which cannot fail to please the most fastidious taste. Old Peter Fogg, the millionaire, has a sudden illness, and he is ordered to the seaside by his doctor, Jack Manley, who is in love with Milly, the daughter of Fogg's nephew William. Milly, however, is attracted by the specious attractions of a gentleman named Loring, who, being well aware that Milly will probably inherit Peter Fogg's millions, persuades her to consent to an engagement. But at the seaside hotel at which he stays, Fogg meets a Grace Marvin, a young lady of very considerable charms, who is on the look out for a wealthy husband, and is not particular as to any definite age limit. Her kindness and attention to the invalid have their effect, and Peter Fogg marries Grace Marvin. This news naturally causes some consternation in William Fogg's family, and Loring decides that as Milly's chances of her great-uncle's millions are now slight, he had best resign her to Jack Manley, who is quite eager to take her in spite of her altered prospects. Loring has another reason for wishing to be free, for he finds that Peter Fogg's wife is a lady with whom he has been on terms something more than intimate in the past, and, realising the advantage of renewing a flirtation with the young wife of a very wealthy invalid, he repairs to the seaside hotel where Mr. and Mrs. Peter Fogg are staying. Grace, having attained her object, is already tiring of the constant attention required by her husband, and cordially welcomes the appearance of Loring. An intrigue commences which soon exceeds the limits of discretion, and Peter Fogg one day discovers that his wife is deceiving him. The shock is too much, and brings on an attack which proves fatal. His widow at once takes possession of his house, and it is not long before her forthcoming marriage with Loring is announced.

In William Fogg's employ is a gardener who has always had a deep antipathy to Loring, for he believes him to be the man who robbed him of his wife, and he is thunderstruck when he finds that the wife he lost is no other than

Mrs. Peter Fogg. He determines to wait for his revenge, and keeping in the background until after the wedding ceremony, he confronts his wife as she leaves the church. She is arrested on a charge of bigamy. The film ends with a pleasant picture of Milly's domestic happiness, and the appearance of a new heir to the Fogg millions.

It is a strongly dramatic film, reflecting great credit on its producer, Mr. Van Dyke Brooke, who also plays the part of Peter Fogg. It is an excellent character study, in which the weakness of a misguided man is combined with dignity in the moment of disillusionment.

Miss Norma Talmadge gives a fine performance of the adventuress, playing the part with much subtlety, and wearing some very beautiful costumes with grace and distinction. (Vitagraph. Released December 10th. Length 2,007 ft.)

A Crime for Love.

We have here one of those masterpieces of the picture playmaker's art of which Messrs. Pathé have given us so many striking examples. "A Crime for Love" (which has been written, it is interesting to note, by M. Jules Mary, author of that celebrated success, "Her Dreadful Secret") is a beautiful, intensely human and deeply moving drama, which contains nothing that is banal or mediocre either in its story or in the presentation thereof. Although essentially French both in its characterisation and in its general sentiments, its subject is of such a nature as to appeal without distinction to international sympathies, dealing, as it does, with a *crime passionnel* prompted by those primitive emotions which the peoples of all countries experience, to a greater or less extent, in common. The acting of the film is quite perfect—exquisitely finished, scrupulously natural and restrained. Indeed, one can say of these players that each of their performances is a separate work of art. After the acting, perhaps the most notable feature of the production is its beautiful scenery and the consummate photography by which the latter is made the most of. The lordly landscapes and the lyric pastoral and river scenes, against which almost all the action is set, are as strikingly lovely in themselves as anything of the kind that has been seen on a screen. Among these scenes particularly delightful is the continuous

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panoramic picture showing a boat containing two lovers as it glides slowly down a narrow, heavily foliated stream beside luxuriant meadows. There are also some very cleverly suggested African scenes.

Unhappily, we have not the space here to do justice to all the many points of rare and notable excellence in which this picture abounds, but we do most cordially recommend it to the attention of all exhibitors who desire a really fine and truly artistic production which is good enough to set before the most critical audience. It is a film which for once thoroughly justifies the use of that often misapplied word, "masterpiece." One may say with honesty that "A Crime for Love" is a triumph of art. (Pathé film. Released November 5th. Length 3,595 ft.)

The Square Triangle.

The Balboa Producing Company have given us a very excellent drama in this their latest production, which, let us add, is quite the equal in dramatic interest and photographic quality of anything they have yet released. The film is excellently constructed, and the story, apart from its slight improbabilities, is interesting and sensational in a pleasant degree. A few of the "situations" cannot, however, be said to improve the play, although they are, perhaps, theatrically effective; probably the producer would justify their introduction by the plea of "dramatic licence." The cast includes most of the principal members of the Balboa stock company, including Miss Jackie Saunders, a charming, if somewhat impetuous, heroine, and Mr. Joe Singleton, who gives a very effective performance, especially in the later scenes.

On the death of her father, Jackie Bennet is entrusted to the keeping of three guardians, all of whom, at one time of their career, were in love with Jackie's mother. They are devoted to the young lady, and are at first inclined to resent the intrusion of Jackie's chosen lover, Bruce Lennox. However, they yield to the inevitable, and cordially welcome the boy into the family circle. Bruce makes the acquaintance of a shady character, by name Monte Lopez, and his female accomplice, known to her intimates as La Belle Helene. He becomes infatuated with the woman, and dines with her at a notorious café. He is observed by Jackie's maid, who, with a conventional disregard of the consequences, deems it her duty to report what she has seen to her mistress. Jackie is inclined to dismiss the tale with contempt, but later on in the day she determines to visit the café herself. Arriving there with her maid, she has ample evidence of her lover's perfidy, and, apparently in order to show her utter indifference, this astonishing young lady calmly settles down to a gay evening! She has, however, taken the precaution to send a message to her

guardians, informing them of what has occurred, and—with strange inconsistency—imploping their assistance. The three immediately set out to rescue their beloved ward, and, on their arrival, Jackie at once denounces her lover. She is escorted home, and the guardians set about the task of disillusioning Bruce, which is successfully accomplished. Penitently, the young man presents himself to Jackie and her guardians, but the young lady has had quite enough of him, and politely, but firmly, gives him his *conge*, accepting one of her guardians in his stead.

The film is well mounted, and the interior scenes are excellently arranged. "The Square Triangle" is an interesting production, and as such it can be thoroughly recommended. (Balboa film. Bishop, Pessers and Co., Limited. Exclusive. Three reels.)

Fangs of Hate.

In "Fangs of Hate"—the first Ramo film to be handled by Messrs. R. Prieur and Co., who are now agents for this well-known brand—we have a satisfactory sensational melodrama of a type whose popularity has been well tested. With a film of this class one does not look for great originality of plot. Speed of action and skilful stage management are the most important considerations, and in both these respects "Fangs of Hate" is a thoroughly good production. The



story contains any number of well-presented situations of considerable dramatic force, in addition to several "sensations" of unusual effectiveness. Among these latter must be mentioned primarily a really striking and remarkable railway accident, showing the actual collision and destruction of two trains travelling at a very high rate of speed. The episode is not the result of a clever "fake," but is evidently a straightforward record of a genuine smash. In view of the money which must have been expended upon securing such a picture, it is somewhat surprising that more is not made of the incident in the

story. That, however, is obviously not a point which concerns the spectator.

For the rest, it may be said that the film is sufficiently well acted, and that from a technical point of view it is all that an experienced producer, with wide resources at his disposal, could have made it. So far as photography is concerned, it is a particularly excellent piece of work. The warm brown tone adopted throughout is unusually pleasing to the eyes, and imbues the whole production with distinction and charm. Apart from this detail, moreover, the film contains some exquisitely lovely effects of light and shade, evidently arranged by the hand of a real artist. Altogether, "Fangs of Hate" may be regarded as a thoroughly sound drama, highly creditable to those concerned in its manufacture. (Ramo film. R. Prieur and Co., Limited. Released November 30th. Length 2.225 ft.)

The One Who Loved Him Best.

Mr. Richard Ridgely has written a pretty story of domestic interest, which is taken in very beautiful surroundings, the tender pathos of the story being very much enhanced by exquisite views of the sea coast. The action takes place in and about the lighthouse, of which Colin Kean is the keeper. Colin has two daughters, and like King Lear, he is anxious to learn which loves him best. Florence, the elder, who is frivolous and selfish, responds with exaggerated effusiveness, but Julia says little and contents herself with ministering to the old man's comfort in every respect.

Colin makes a will, leaving what he possesses to Florence, instructing her to provide for her younger sister. Before he dies his eyes are opened to the selfishness of his elder daughter, and he attempts to alter his will, but the end comes before this is done, and Florence inherits everything.

Her jealousy of Julia now shows itself, and she refuses to provide for her in any way and drives her from the house, only allowing her to take as a souvenir, the old chair in which her father used to sit.

Julia marries Derrick, a young fisherman, but they fall upon hard times, and an appeal for assistance from Florence is met with a cold refusal. One day, on mounting the old chair to replace a fallen window blind, Derrick's foot breaks through the seat, and in the lining a store of bills and gold secreted there by the old man is brought to light, while the shadowy figure of the old lighthouse keeper appears to bless the treasure to their use.

Miss Mabel Trummelle gives a charming and pathetic portrayal of the long-suffering Julia, and Miss Marjorie Ellison is no less effective as her sister. Excellent performances are given

also by Mr. Bigelow Cooper and Mr. Herbert Prior as the lighthouse keeper, and Derrick respectively.

The length might, perhaps, be reduced slightly by curtailing some of the earlier scenes, though it would be at the sacrifice of much beautiful rocky scenery, reproduced by photography which is perfect in its quality. (Edison Company. Released December 10th. Length 2.072 ft.)

Time—the Great Healer.

The motto of "English films for English people" has, in the case of the Hepworth Company, been no mere empty catch-phrase, but, rather the precise expression of a definite policy to which they have adhered with staunchness, intelligence and ever-increasing success. All this firm's most striking productions have been stories dealing with characteristic phases of English life, acted by English men and women amidst typically English scenery. The skill with which they have interpreted through their plays, English sentiments and English manners, has made their films a veritable index to the English race, in all its moods from grave to gay. And their belief that English audiences are more in sympathy with, and more interested in the joys and sorrows of their own people, than in the emotions of foreigners, has been fully justified by the extraordinary popularity of the many hundreds of typically English films which they have given us since they first commenced the business of picture play production.

Their latest important film, "Time—the Great Healer," is a thoroughly representative Hepworth work. In subject, it is a drama of English village life, largely reminiscent in its general character of a Thomas Hardy novel, and in, at least, one of its incidents directly recalling to one's mind a scene from one of the best known of that great English writer's stories. The rustic atmosphere, the simple, unaffected people of the countryside, the lovely English scenery—in all these matters the producer and his players have triumphed. And although the author of the story, Miss Blanche MacIntosh, has chosen a background of quiet beauty against which to place her drama, the primitive human passions involved in the latter are made to stand out only the more effectively by the contrast of their surroundings.

We will not enter into the details of the story, which is a straightforward, well-constructed tragic-comedy, telling the pathetic love romance of a village maid who, when deserted on the eve of her wedding, as the result of a scheming rival's machinations, comes to a standstill mentally, only to be roused from this waking trance many years later as the result of a strange direction of Fate. The drama is

logically and naturally developed, and, although the subject of mental trouble is very common and often unconvincing in films, it is made use of here with so much discretion as to be free from banality. Seeing that the woman villain of the piece figures so prominently early in the play, it would have been well to show what happens to her eventually instead of breaking off the middle of her career, but although this episode is incomplete, it is not a point of great importance.

Turning to consider the acting of the film, we arrive at one of the latter's most striking features. The Hepworth players are all essentially picture artists, and, whether they have had experience on the ordinary stage or not, they are invariably taught to abandon the mannerisms of the theatre before they appear on the screen. This is a fact of some importance in view of the many stage players, who nowadays enter the studios, and who do not always leave behind them, on doing so, the tricks of their original trade. For sheer technical ability, the Hepworth artists are surpassed by the members of no other company whatsoever.

In the principal rôle of the present film we have that delightful and most talented young actress, Miss Alma Taylor, whose work, in spite of her youthful charm, is always characterised by the sureness and finish which can only result from long experience. Miss Taylor has seldom given us a more striking performance than as the rather gawky, unsophisticated village girl, who is the heroine of "Time—the Great Healer." She reveals the development of this simple character with wonderful sympathy and intelligence, and the rustic heroine, whose staid exterior conceals such manifold emotions and such blazing wells of passion, will linger long in one's memory. Miss Taylor's "make-up" in the later scenes is not quite so carefully studied as it might have been. The passage of twenty-five years does not leave one only with silvered hair, but adds wrinkles, furrows and hollows to the countenance. Her omissions in this respect, however, are shared by many other picture actresses.

As the "Village Carmen," whose heartless schemes are responsible for so much unhappiness, Miss Violet Hopson gives a performance of singular power. The little scene in which she catches a husband by a wanton trick is quite a masterpiece in its way and could not be improved upon. In the dual rôle of Harv and Dick, his son, Mr. Tom Powers acts with that easy grace and natural charm which mark nearly all his work. Here again, one would have liked rather more attention paid to "make-up." The very close similarity between father and son render the "double" very transparent, and a greater change in appearance would have

been more natural. Mr. Stewart Rome makes an effective Peter, and Miss Chrissie White is fresh and charming, as always, in an all too small rôle.

The photography, stage management and production generally of the film are marked by that sensitive artistic perception which Mr. Cecil Hepworth invariably brings to bear upon every work for which he is responsible. He gives us scene after scene of exquisite loveliness from a pictorial point of view. In fact, the film abounds with scenes which deserve to be extracted and issued for publication as separate pictures, fully exemplifying the extraordinarily high degree of development nowadays attained in the art of the camera.

The film is rather too long as it stands. In several places the action drags a little, and the whole story would be pulled together and strengthened from a dramatic point of view by judicious cutting. When this has been done, however, "Time—the Great Healer," will certainly be able to claim a place among the best of the Hepworth Company's splendid English dramas. (Hepworth film. In three reels.)

Pigs is Pigs.

Mr. Ellis Parker Butler's amusing story, "Pigs is Pigs," made a great success some few years ago, and it certainly loses nothing on the film but rather gains by the quaintness of its illustration and the personality of Mr. John Bunny, who plays the part of Flannery, the perplexed express agent, who insists on charging 30 cents each for the carriage of two guinea



pigs because "pigs is pigs, and the rules says 30 cents." The owner refuses to pay more than 25 cents each on the plea that they are domestic pets, for which the tariff is 25 cents only. After the matter has been referred to every department of the railway company, the manager writes to a learned professor asking his opinion as to the precise status of guinea pigs in the animal kingdom. The reply, which is delayed by reason of the professor being engaged in researches in East Africa, is

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"Picture Play Photography," by H. M. Lomas, F.R.P.S. (Ganes, Limited). The latest addition to the Bioscope Library of Technical Handbooks on Cinematography is as valuable as it is generally interesting to those who are contemplating entering the ranks of film producers. The underlying principles of picture-making are explained in a simple and concise way that may readily be understood by even the greatest novice. The little volume is attractively produced. The 170 pages, printed on art paper, are profusely illustrated.

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**PALL MALL
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Cinematography as a profession is comparatively a new thing, but it holds out immense possibilities for those experienced in the art of taking moving pictures for cinematograph purposes. A book has just been published by Messrs. Ganes, Limited, the well-known proprietors of THE BIOSCOPE, of 85, Shaftesbury Avenue, the aim of which is to give some practical hints to the would-be maker of picture-play films. The writer of the book, "Picture Play Photography," Mr. H. M. Lomas, F.R.P.S., is one of the foremost experts in the great cinema industry, and in this most valuable work, instead of laying down a series of rule-of-thumb laws, he has made it easy by his entertaining style of writing to get a grasp of the subject, and to draw inferences and deduct practical working rules. He deals with the work of scenario writer, followed by that of the producer of the play about to be filmed, very lucidly, and explains the important part of the man responsible for the pictorial part of the production, giving the full advantage of his twenty-six years' experience of photography.

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in favour of the owner of guinea pigs, and Flannery is instructed to deliver them and collect 50 cents. The guinea pigs by this time, however, have increased to 800, and Flannery is horrified to find that the owner has moved to an unknown address. It is a very humorous idea, admirably worked out, and Mr. Bunny, with the increasing anxiety of cages full of guinea pigs, is in his happiest vein. (Vita-graph. Released December 10th. Length 838 ft.)

The Shepherd Lassie of Argyle.

By far the most notable feature of this excellent film is its extraordinary beauty from a scenic point of view. The whole production has been staged amidst the mountains and forests of Scotland and much of the very finest of that wonderful country's scenery has been selected, with rare discernment, to provide a background for the romantic story which is told in the production. Although hardly a masterpiece of scenario writing, this story is, on the whole, effective and of some originality. The opportunities offered by such magnificent background might have suggested, one would have thought, a theme more closely connected, and more strictly in keeping with the setting—a typical Scotch peasant story, that is to say—but the present tale provides plenty of material for dramatic situations and is quite sufficient for its purpose.

The majority of Turner films are dominated by the striking personality of their exceedingly talented leading lady, whose sensitive art has so often delighted us in a wide variety of rôles. That Miss Turner's work is not quite so prominent a feature as usual, of the present film, is due to the failure of the play to give any great scope for individual performances. It is unnecessary to say, however, that in those scenes which do call for a display of histrionic art, Miss Turner is as admirable as always. Others who do all that they have to do with skill and distinction are Mr. Clifford Pembroke as a stern Highlander, Mr. Hector Dion (who is also the author of the piece) as a modern Scotch laird, Mr. Rex Davis as the hero of the story (a young man of pleasant but indecisive personality), and Miss Isobel Carma as the hero's rather colourless *fiancée*. Good work in a very difficult part is also done by the gentleman who plays the laird's monster-brother.

The film has been produced by Mr. Larry Trimble, who has never given better proof of his skill as a pictorial artist. He has chosen his scenes from a wealth of material with a careful regard for their effective reproduction, and he has been ably seconded in the latter respect by his camera-operator who has produced many impressive and beautiful pictures in spite of evident climatic difficulties. For the benefit of those who were present at the trade show of

this film, we may mention that the lightning stroke which "fells the lordly pine" in one scene was omitted by accident from that particular copy of the picture, and that it will be duly apparent on all future occasions.

Altogether, although the Turner Film Company have given us more remarkable dramas where story and acting are concerned, they have certainly presented none of greater spectacular charm, and, if only on this latter account, the film should prove very successful. It should not be thought from this that either the story or the acting are unworthy of the company's high reputation. It is only that the general character of the production is rather different from that of their usual work. (Turner film. Hepworth Mfg. Co., Limited. In three reels.)

The Gentleman Crook.

An excellent sensational film, this is one of a series of the adventures of the head of a gang of thieves and the efforts of a celebrated detective to secure his capture. A jeweller's establishment is robbed in an ingenious manner, one of the gang posing as a wealthy customer, filling his pockets with jewels while selecting a necklace. The head of the gang, Roy, then enters with members of his band, and saying that they are private detectives, arrest their accomplice, taking many articles of value as "evidence" and get clear away in motor cars. Roy is betrayed by a member of the gang, whose sweetheart he has taken away, and an exciting scene takes place in the card-room of a large hotel, where Roy is disguised as a foreign nobleman. He has many dis-



guises which are cleverly worked, and at one moment it looks as if he would score heavily, as he has the detective arrested on a charge of cheating at cards. He is eventually captured, but his adventures are so exciting and irresponsible that we make no doubt of his subsequent release and the favour with which his later adventures will be received. (Cines Company. Released December 3rd. Length 2,000 ft.)

The Wrath of the Gods.

This fine film, the outstanding feature of which is the representation of the eruption of the volcano Sakura Jima, is founded on an old Japanese legend, in which the natives of the district found an explanation of the disaster in which so many lives were lost. A member of the Sumarai incurred the vengeance of Buddha by slaying his enemy before the altar of the God. His family was looked upon as accursed, and the last male representative, Baron Yamaki and his daughter Toya San, are living a secluded life, avoided by all, supporting themselves by fishing. A young American sailor is shipwrecked and cared for in Yamaki's



hut. He falls in love with Toya San, but her father opposes her marriage, explaining that the wrath of Buddha will fall on anyone who weds the girl. The sailor instructs them in the Christian faith, and eventually they are married at the American Mission, hereby rousing the fury of the natives, who attack Yamaki and leave him for dead. They are interrupted by the premonitions of a volcanic eruption, which takes place with disastrous effect, destroying towns and villages with thousands of the inhabitants. Toya San escapes in an American sailing vessel, which is one of only two boats in the bay.

It is a production on a stupendous scale, the picturesque local colour being admirably suggested by the scenic effects and a large company of native Japanese, at the head of which is Miss Tsuru Aoki, a lady who lost many relatives and friends in this eruption, and who plays the leading part with much charm and considerable talent.

The photography is superb, including some fine pictures of the sea coast, and the volcanic eruption, of necessity artificial, is rendered deeply impressive by the striking effects of light and shade. It is a film much above the ordinary level. (Dominion Exclusives Company. Four reels. Exclusive.)

The First Christmas.

The story of the Nativity is told with some introductory scenes, showing how a young man, of idle and licentious tastes is robbed of his wealth and left to the care of shepherds, whom he accompanies into the fields. While watching the flocks at night an Angel appears to him and shows him the Star in the East, and with his companions he journeys into Bethlehem and to the stable where they find Mary and Joseph and the Babe lying in a manger. The photographic quality is very fine, and the film will make a strong appeal at Christmas time. (Edison Company. Released December 14th. Length 919 ft.)

Within the Enemy's Lines.

The charming works of Thomas Nelson Page are almost as well known in England as in America, and the adaptation of his story, "A Captured Santa Claus" as a film play, will be eagerly welcomed by the public, particularly at Christmas time, for which season it is eminently suitable.

It is a story of the civil war, during which a Colonel Stafford visits his own house at great risk, for he has to pass through the enemies' lines disguised as a pedlar, in order to appear as Santa Claus on Christmas Eve. Colonel Denby, of the Northern army, makes this house his headquarters, and suspecting that Stafford is in hiding, informs Mrs. Stafford that her husband must surrender himself, but he may take his own time. The reason for the delay is that Colonel Denby suspects that Stafford is without his uniform, in which case he will have to be treated as a spy, and the colonel is anxious to give him some chance of putting on a uniform.

Stafford's son Bob realises the risk his father runs, and having ingratiated himself with the sentries of the surrounding forces, he is able to penetrate into their camp, after swimming a stream, and is given a coat worn by one of the confederate prisoners, on account of his wet condition. He manages to get home safely, and his father, putting on the uniform coat, is treated as a prisoner of war, and the kindly colonel is an honoured guest at the Christmas dinner.

There is a slight degree of improbability about the story which does not, however, detract from its interest and tender sentiment.

Excellent played by Mr. Augustus Phillips, Mr. Charles Sutton and Mr. Yale Boss, who, as the boy Bob, fully secures the sympathy of the audience, and with some very beautiful pictures round and about Colonel Stafford's picturesque home, it provides excellent Christmas fare, and will, undoubtedly, be widely popular.

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(Edison Company. Released December 17th. Length 1,997 ft.)

A Widow's Son.

At the present time, when the English market is, unfortunately, being flooded with "topical" melodramas, a large proportion of which are utterly banal, unconvincing, and often lacking in good taste, it is especially pleasant to come across such a film as "A Widow's Son," which is a story of the moment, dealing with a situation of the utmost human interest which has its parallel in thousands of homes all over the kingdom to-day, and handling it with perfect delicacy, tact and simple sincerity, without a suspicion of that false sentimentality which, in a subject of this sort, can become both painful and offensive. "A Widow's Son" is just a chapter straight from contemporary life—a chapter full of deep pathos and yet, at the same time, full of hope and cheer and the real spirit of patriotism. In its way, it is quite a little masterpiece, thoroughly and typically English, and worthy in every respect of the best traditions of English film producers.

The story tells of a young linen-draper's assistant longing to enlist, and his widowed mother who has already lost her husband in battle and cannot bring herself to part with her only son. Eventually, however, the boy's grandfather, an old Chelsea pensioner, induces the mother to consent. The widow and her son's sweetheart sit at home working for the soldiers, until one day the news comes that the boy has died of wounds received during the performance of an act of valour, for which he has been awarded the Victoria Cross. In a scene of fine pathos and strength, the two women battle with their anguish and try to remember only the glory that has been won by their loved one. As though to reward them for their courage, subsequent events prove the report to have been false, and the film concludes with the joyful return of the young hero to his home.

This very pretty story is told, as we have said, with the greatest charm and natural sincerity. It is admirably acted, Miss Fay Davis giving a particularly sweet and womanly performance as the brave, gentle widow, and the staging throughout is all that it should be. The producers have wisely refrained from an attempt to introduce imitation battle scenes, and, in consequence, there is not a single note of artificiality to mar the realism of the work. The photography is excellent, and there is one rather notable interior, taken apparently inside an actual shop.

We have no hesitation whatever in recommending this splendid little film most warmly to exhibitors. (Neptune film. Released November 23rd. Length 1,130 ft.)

"Bully Boy" (Series 2).

The first "Bully Boy" film was generally agreed to be the most successful animated topical cartoon yet seen, and the second example of the series is fully worthy of its delightful predecessor. Both in the humour and originality of its ideas and in the distinguished skill and ingenuity with which those ideas are executed, the film is quite a notable production. Mr. Lancelot Speed is an exceedingly clever draughtsman who has been able to appreciate to the full the unique possibilities offered by the use of the moving picture camera in conjunction with work of this sort. Possessed thus, of every advantage, he is taking this new form of comic pictorial art several steps further forward than it has yet been developed.

It will be sufficient to say, by way of description, that "Bully Boy," No. 2, deals with Prussian militarism and "French's Contemptible Little Army." Mr. Speed's witty pictorial comments on these promising themes are as engaging as possible. (Neptune film. Released November 9th. Length 375 ft.)

The Cocoon and the Butterfly.

There are several points upon which this very engrossing film can lay claim to its place as an outstanding production. Viewed simply as a pleasing play, it is distinctly good, as a production its excellence is self-apparent, but, as a strong moral lesson, the film is bound to make its mark with the more thinking section of an audience. The whole story is a merciless exposure of a certain phase of life in the "department store," which is so great a feature of American business circles. The dangers which beset a new arrival among the female assistants at the hands of a certain class of men are powerfully presented, yet, so delicately is the subject handled, there is not the slightest suggestion of offence to good taste. The story concerns the arrival of two country girls, one of whom secures employment in the store, the younger girl going to a school. Insulted by the manager, the former throws up her employment and is compelled to seek work elsewhere. The younger sister, by chance, becomes the plaything of the manager, but the elder girl, with the aid of the young proprietor of the store, who has secured her friendship, teaches the scoundrel a well-merited lesson. The young girl is thus brought to a realisation of the man's baseness, and the film ends with the presage of a new and less anxious life for the elder girl and her charge. The various scenes are well presented, and the film is most enjoyable. The quality and manner of production are alike admirable, and the film one well worth booking. (American Company (London), Limited. "Flying A" feature. December 7th. Length 1,480 ft.)

The War against the Huns.

Another excellent topical in the special "Kearton" series, giving views of the Australian troops leaving Sydney, scenes at Compiègne and Senlis, and the arrival of the First Life Guards in Belgium. A capital side-light on the dangers of campaigning with a camera is shown by pictures of the damage sustained by an "Aeroscope" machine from a German bullet. The film, fortunately, escaped injury, and actually follows this portion concluding the release with a capital view of King Albert addressing some of his troops. A well diversified and good quality film of a useful length. (Cherry Kearton, Limited. Current release. 450 ft.)

Winky's Stratagem.

There is much wholesome humour in this production, quite the best of all Bamforth films, and at times, comedy of a piquant, or, shall we say, in the Gallic vein. All is, how-



ever in excellent taste, and even though a portion of the business may not be quite original, the whole thing is splendidly done and should prove a highly successful issue. There is a restraint about the production which goes far to enhance the probability of various farcical incidents and some very fine settings in a picturesque part of "the land of broad acres," add to its merit as a British production of note. The scene where an irascible father returns, having lost his train, and witnesses a most alarming situation (through the keyhole), will produce roars of laughter. Having got out of one difficulty, Winky proceeds to formulate a novel scheme of rescue from drowning, which will reinstate him in the favour of his prospective father-in-law. How this is managed need not be described, but the situation is both ingenious and extremely amusing. The picture maintains a bright and merry interest, and can

certainly be recommended as a most useful comic of a capital and well devised character and good quality throughout its length. (Yorkshire Cine Company, Limited. Released November 23rd. 693 ft. approx.)

The Tattooed Arm.

An excellent drama of frankly melodramatic nature, enacted by a Spanish company. There are some very fine interior settings and scenes, typical of Continental landscape art of the first order. The story mainly concerns the adventures of the heroine, who is kidnapped at an early age, being spirited abroad in order that a villainous relative may inherit a fortune. A cunning plan brings, in after years, the girl and her captor back to Spain, then commences a series of adventures which culminate in her being locked in a garage while the conspirators prepare the means of removing the tell-tale tattoo marks, the only proof of her claim to the stolen wealth. The struggles of the girl cause a spark from an accumulator, and the petrol fires, the garage being, in a few seconds, a mass of flames. An exciting rescue by the hero makes a telling episode, and the chief conspirator, entering the building, is struck by falling debris. The final destruction of the mansion, a startling piece of realism with all the appearance of a huge conflagration, ends a very very sensational feature of good quality. (Philco Film Agency. Exclusive. Three reels.)

Germany's Army and Navy.

Although it is most unlikely to win applause, this first-rate film, dealing with the military, naval, and aerial resources of our enemy, should prove of the utmost interest to picture theatre audiences, who have, indeed, been afforded by the cinematographer all too few opportunities of appreciating the resources of the foe our country is meeting on the battlefields of Europe. Such a film as this is obviously full of momentous interest, and is, indeed, superior to the average topical picture, which, by force of circumstances, has dealt almost exclusively with subjects concerning which knowledge is comparatively easy. We talk about the German Army all day long. Here is an unequalled opportunity to behold it in the flesh, with all its ostentatious display and theatrical braggadocio. Besides numerous splendidly photographed military scenes, the film gives us glimpses of the Kaiser, of Zeppelins, and of the notorious submarine U19. It is a picture full of grim fascination, and should certainly prove extremely successful. (Kineto film. Released October 12th. Length 610 ft.)

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No 421. Vol. xxv

NOVEMBER 5, 1914

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THE BIOSCOPE is published every Thursday at 85, Shaftesbury Avenue, London, W.

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EDITORIAL communications and matter for insertion should be addressed to the Editor, and must reach the offices not later than first post Tuesday morning. All articles, paragraphs and drawings published in THE BIOSCOPE are the copyright of the publishers, from whom alone authority to republish or reproduce can be obtained.

ADVERTISEMENT copy and instructions for alterations must reach the offices not later than first post Monday morning to ensure attention in the current week's issue.

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A PERSONAL EXPLANATION.

One of the privileges which the editor of every reputable publication guards with jealous care is the right to throw open the columns of his paper to a free and full discussion of every and any subject of general interest. It is a privilege of which the readers of his journal share with him, and one which, so long as the discussion is inoffensive and in good taste is a welcome feature of all newspapers. In common with every other journal, we are, at all times, willing to accept our readers' opinions, and, providing the hospitality of our columns is not abused, such correspondence is invariably published, although, at the same time, we clearly accept no responsibility for the views expressed therein.

In our last week's issue, the usual courtesy was, in all good faith, extended to the Triumph Film Company, Limited, who, through their solicitor, and taking advantage of these columns, informed the Trade that the company was "entirely under British control and management," a definite statement which, emanating from an official of the High Court, would naturally appear to be accurate in every detail. We did not invite this communication, but it was accompanied by the usual request for publication.

In these circumstances we feel it a duty, both to ourselves and to our readers, and with a full sense of our responsibilities, to publish the following correspondence in full:—

DEAR SIR,—Our clients, the proprietors of THE BIOSCOPE, have consulted us with reference to your letter of the 29th ult. respecting the "Triumph Film Hiring Company," which was

sent in by you with a special request for publication, and was in accordance with such request duly inserted in the issue of our clients' paper of the 29th ult.

According to the entries on the file of this Company, at the Company's Registry Office, it appears that the company has a nominal capital of £1,000, made up of 970 ordinary shares of £1 each, and 600 founders shares of 1s. each, of which Mr. Max Baer, film agent, of 28, Gerrard Street, W., is apparently the principal shareholder, holding 125 founders shares and an equal number of ordinary shares. Mr. Max Baer also appears to be a director of the company.

In view of the claim in your letter that the above company is entirely under British control and management, our clients consider that they are entitled to call for some evidence that Mr. Max Baer is a British subject, and that no benefit from the company accrues to any subject of the nations with whom the Empire is at present at war, and we shall be glad if you will furnish us with such evidence.

As our clients go to press to-morrow evening, they propose inserting this letter in their issue.—

Yours faithfully,

JAS. T. SOUTHGATE & CO.

W. COOK, Esq.,

DEAR SIRS,—I am in receipt of your letter of this day. Mr. Max Baer ceased to be a director of this company before the 29th ult., and the statement in my letter of that date is therefore strictly correct.

As you are well aware, it is not possible to divest Mr. Baer of any shares he may hold, but he will receive no dividends or other benefits therefrom during the war.

I must request that your letter, now under reply, be not inserted in your clients' publication, as it might damage my clients' business.—

Yours truly,

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HIS STOLEN FORTUNE	Comedy Drama ...	1084 ft.	Thurs., Nov. 19.
FABLE OF NAPOLEON AND THE BUMPS ...	Fable in Slang ...	996 ft.	Thurs., Nov. 19.
SNAKEVILLE'S NEW WAITRESS	Snakeville Comedy ...	981 ft.	Thurs., Nov. 19.
BRONCHO BILLY WINS OUT	Western Drama ...	994 ft.	Mon., Nov. 23.
STOPPING THE LIMITED	Drama ...	1019 ft.	Mon., Nov. 23.
SWEEDIE THE SWATTER	Sweedie Comic ...	994 ft.	Mon., Nov. 23.
A GENTLEMAN OF LEISURE	Melodrama ...	1080 ft.	Thurs., Nov. 26.
SLIPPERY SLIM AND HIS TOMBSTONE ...	Snakeville Comedy ...	1033 ft.	Thurs., Nov. 26.
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BRONCHO BILLY'S INDIAN ROMANCE ...	Western Drama ...	1000 ft.	Mon., Nov. 30.
TWO MEN WHO WAITED	Drama ...	996 ft.	Mon., Nov. 30.
SWEEDIE AND THE DOUBLE EXPOSURE ...	Sweedie Comic ...	996 ft.	Mon., Nov. 30.
THE MASKED WRESTLER	Drama ...	2020 ft.	Thurs., Dec. 3.
THE TWO MANDOLIN PLAYERS	Fable in Slang ...	991 ft.	Thurs., Dec. 3.
SLIPPERY SLIM AND THE CLAIM AGENT...	Snakeville Comedy ...	996 ft.	Thurs., Dec. 3.
BRONCHO BILLY'S WILD RIDE	Western Drama ...	974 ft.	Mon., Dec. 7.
SWEEDIE SPRINGS A SURPRISE	Sweedie Comic ...	994 ft.	Mon., Dec. 7.
SEVEN SEALED ORDERS	Mystery Drama ...	1973 ft.	Thurs., Dec. 10.
THE DIFFERENCE BETWEEN LEARNING AND LEARNING HOW	Fable in Slang ...	1062 ft.	Thurs., Dec. 10.
SLIPPERY SLIM AND THE FORTUNE TELLER	Snakeville Comedy ...	1000 ft.	Thurs., Dec. 10.
BILL'S BOY	Drama ...	1008 ft.	Mon., Dec. 14.
LOVE AND SODA	Comic ...	989 ft.	Mon., Dec. 14.
WHEN MACBETH CAME TO SNAKEVILLE ...	Snakeville Comedy ...	996 ft.	Mon., Dec. 14.
THE DEVIL'S SIGNATURE	Mystery Drama ...	1984 ft.	Thurs., Dec. 17.
BRONCHO BILLY, A FRIEND IN NEED ...	Western Drama ...	1009 ft.	Thurs., Dec. 17.
THE HONEYMOON THAT TRIED TO COME BACK	Fable in Slang ...	1075 ft.	Thurs., Dec. 17.
NO. 28, DIPLOMAT	Drama ...	994 ft.	Mon., Dec. 21.
IN DAYS OF OLD	Comedy ...	994 ft.	Mon., Dec. 21.
BRONCHO BILLY'S CHRISTMAS DEED ...	Western Drama ...	996 ft.	Mon., Dec. 21.
AN EVENTFUL CHRISTMAS EVE	Drama ...	1972 ft.	Thurs., Dec. 24.
SNAKEVILLE'S MOST POPULAR LADY ...	Snakeville Comedy ...	994 ft.	Thurs., Dec. 24.
THE REGULAR BEANERY AND THE PEACHY NEWCOMER	Fable in Slang ...	1074 ft.	Thurs., Dec. 24.

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BRONCHO BILLY, VAGABOND	Western Drama ...	997 ft.	Mon., Dec. 28.
THE JOB-LOT RECRUITS	Comic ...	995 ft.	Mon., Dec. 28.
SPARKS OF FATE	Drama ...	2032 ft.	Thurs., Dec. 31.
SLIPPERY SLIM AND THE GREEN-EYED MONSTER	Snakeville Comedy ...	1010 ft.	Thurs., Dec. 31.
ONE SAMARTAN WHO GOT PARALYSIS OR THE HELPING HAND	Fable in Slang ...	1,051 ft.	Thurs., Dec. 31.

ALL ESSANAY PHOTOPLAYS ARE PRINTED ON EASTMAN STOCK.

TRADE TOPICS.

From a brief chat with Mr. Alfred Tetlow, the enterprising manager of Messrs. Moss Empires, Limited, Bioscope Department, we learn that this influential syndicate has just acquired another very notable addition to their already extensive list of exclusive films. The subject for which they now control the entire rights for the United Kingdom, is the fine Samuelson film production of Sir Arthur Conan Doyle's "A Study in Scarlet." All who are acquainted with this fascinating novel, will, at once, recognise the possibilities of success for the film, and we can fully assure them that they will, in no wise be disappointed. Messrs. Moss Empires are now open for bookings, from December 28th onward, and should certainly equal, if not surpass, former records with such a subject.

We are asked to call the attention of our readers in the West Riding, to the fact that a special Trade review is to be held at the Theatre de Luxe, Leeds, on Tuesday, November 10th, of the Ambrosio feature, "The Destruction of Carthage." The premiere will commence at 11 a.m., and is under the direction of the London Independent Film Trading Company, Limited. The rights for Yorkshire districts can be arranged with the Wellington Film Service, Limited, of Leeds, who represent the above-mentioned syndicate for the county. The London exhibition has been fixed for to-morrow (Friday), and full particulars will be found in our usual list of Trade reviews.

An interesting communication comes to hand from the Ideal Film Renting Company, Limited, who inform us that, in order to celebrate the 100th issue of their chatty little house organ, "The Idealetter," they are offering a prize of £25 for a story suitable for filmic production. The lines must be based upon the well-known text, "Whosoever is without sin," and there certainly appears in this famous Biblical quotation the opportunity for a good many of our budding scenarios to have suggested to them any

number of possible situations. We believe that the famous "Ideal" feature, "As a Man Sows," was originally written by a cinema proprietor, and his pianist. There will, no doubt, be a good many geniuses in the business who have quite as good a prospect in the competition under notice. Particulars may be obtained from the firm's Wardour Street offices, and the result of the scheme should prove of undoubted interest.

With reference to the article in our last week's issue on Mr. D. G. Phâlke's Indian productions, we are informed that the Williamson Kinematograph Company, Limited, have supplied the entire equipment for the studio, and are also shortly sending out a gas engine and dynamo for the lighting plant connected with the scheme.

"Comments on the Films."

For Critical Reviews of the week's film productions, specially contributed by our own staff of reviewers,

See Pages i.-xli.

We would direct the especial attention of our readers, and particularly the exhibitors, to the fact that, in a recent advertisement appearing in THE BIOSCOPE for the Magnet Film Company, Limited, the particulars, "3 days, £3. Length 2,700 ft. 6 days, £5," were erroneously inserted under the title of "The King of Crime," the famous Arthur Shir-

ley release. These should, instead, have appeared under the title of "Whom God Hath Joined," handled by the Magnet Company. We hasten to make the correction, and are also pleased to state that one of our correspondents reports excellent business with the former film this week at the Blue Halls, Hammersmith, and Red Halls, Walham Green.

We are by now familiar with the following notice, which is to be found in all the Trade houses:—

"By an Order in Council no alien enemy is permitted to enter these premises."

That entertaining comedy subject, "Polly Progress," released by the Turner Film Company, ought to prove a popular item in the

Glasgow district, as in the cast is included Miss Dorothy Rowan, the local young lady who was awarded the gold medal in the cinema competition at the Glasgow Exhibition in February last. No doubt, a large number of our Scottish friends will be interested in the release, also through the visit of Miss Florence Turner to the Clydeside city.

The many admirers of the notable talent of Miss Leah Baird, will be pleased to hear that this charming and accomplished actress, makes her reappearance with the Vitagraph Company in their dramatic play, "The Upper Hand," particulars of which will be found in our advertisement columns. Mr. George H. Smith tells us, moreover, that Miss Baird will shortly be seen in a number of other striking productions.

Mr. A. Humphrey Williams, Barrister-at-Law, has been gazetted a lieutenant, and is attached to the Army Service Corps. He joined his regiment last Tuesday.

Mr. Tom Williamson, having left for the front, the hire department of the Williamson Kinematograph Company, Limited, is now under the control of Mr. Leonard C. Markwell, late of the Franco-British Electrical Company.

Mr. J. Lovelace, of the Palace de Luxe, Crowle, near Doncaster, requests to be placed upon the mailing lists of firms with whom he is not already in communication.

In many cases, otherwise admirably edited house organs, of which we have so many excellent examples in this Trade, suffer somewhat from the unsystematic diffusion of their contents. It is sometimes difficult, that is to say, to find the synopsis of a particular film, owing to the fact that these descriptions are spread throughout the pages of the publication without any very clearly defined plan. This reproach, justifiable in some instances, certainly cannot be levelled against the new monthly review with which the Eclair Company are replacing their former weekly bulletins. In this admirably arranged publication, one has an index of the whole month's releases on one page, with brief yet sufficient synopsis of the films to which they refer on the four following pages. The journal is a model of system, and is likely to be warmly welcomed by all who receive it.

The Scala Theatre, London, continues to be packed twice daily, with "The Fighting Forces of Europe," and one or two additional films have been added to the original programme. Newport had a most successful week last week, and this week the same programme has been shown on a return visit at Cheltenham, bookings ahead also include Bradford and Dublin.

and, in fact, all parts of the country. Messrs. Colorfilms, Limited, are also preparing three further series of pictures which will prove of equal drawing power to the above series of films, full particulars of which will be announced at a later date.

In the present crisis, when everybody is studying economy, and the more expensive forms of entertainments are abandoned in favour of the less expensive ones, the cinema is attracting a great deal of patronage from the legitimate theatre, and many of the "little ones" will, this year, have to forego their annual visit to the pantomime. It therefore, beholds the exhibitor to see that he is not disappointed by including in his programme some good refreshing comedies that will delight the young as well as the elder members of his audiences. The antics of Buster Brown with his dog of human intelligence, and his goat with a knowing look, portrayed in a series issued by the Edison Company, will provoke hearty laughter among adults, and give unbounded delight to the youngsters.

The Alerta Exclusive Film Company, Limited, inform us that they will shortly release a second picture dealing with the further adventures of Rapier, the rogue, whose earlier escapades, as seen in the very successful film already released by this company, will be remembered by our readers. From what Mr. Horan tells us, "Rapier, No. 2," will be even better than its predecessor.

We are informed that Messrs. Davison's Film Sales Agency have concluded an arrangement, whereby they will, in future, handle the "Lion's Head" brand of films produced by Messrs. Cricks and Martin, Limited, London. All interested in British productions can receive full particulars of the releases from Messrs. Davison's, to whom inquiries should, in future, be addressed.

The Famous Players Film Company, Limited, inform us that, owing to an accident to the negative of "The Eternal City," necessitating the retaking of several scenes, they will be unable to release the film on November 30th, as previously announced. In its place, they are issuing "Such a Little Queen," a Trade review of which, together with the Lasky feature, "The Man on the Box" will be given at the Shaftesbury Pavilion on Tuesday next, at 11 a.m.

It should also be mentioned that the Famous Players Company, have removed to 166-170, Wardour Street, W., of which premises they are occupying the first floor.

We had an interesting chat, the other day, in Gerrard Street, with Mr. C. L. B. O'Connell, the London

don representative of the Nippon Katsudo-Shashin Company, Limited. Mr. Ono informs us, there are something like four hundred theatres in the islands of Japan, and we were somewhat surprised to find that the above company is actively concerned, out of this number, in some two hundred and fifty establishments, the running of which present numerous difficulties of a by no means negligible character.

In the first place, European films, Mr. Ono says, must be of quite a distinctive nature, first class subjects of a sensational kind being required, the natives, high and low, being keenly critical, mainly through their association from time immemorial, with the fine arts. The average European "domestic," or pathetic story, does not appeal, inasmuch as the Nippon Company provide native plays by the country's dramatists, these forming a clear half of the usual programme, and being produced in their own studios. An additional reason for this will be seen from the fact that, in films from Britain or America, the English titles are shown, a lecturer explaining, in Japanese, the story for the benefit of the non-lingual portion of the audience. Scenic and topical films also find favour, the Italian subjects being preferred as regards the former.

Advertising is, so Mr. Ono informed us, frequently quite as expensive a matter as film hire, a favourite device being the display of a special painting (a scene from the "star" film), by a clever native artist, on a screen outside each theatre. Letterpress is, in fact, of little use to place before the majority of the people, who also require expert handling on account of the extreme climatic conditions and the native customs regarding theatre-going. The programmes are changed once a week or every ten days, and so popular have pictures become that houses are now even to be found in far Korea and the rigorous region of Manchuria. A wonderful testimony indeed, to the advance of cinematography. The Nippon Katsudo-Shashin Company have in Mr. Ono, who is of an artistic nature, a keen critic on films, and a capable business representative.

David Bispham, the well-known singer, has become a film manufacturer, and is already producing his own pictures in America under the title of Gibraltar Films. Amongst Mr. Bispham's earliest enterprises in this new role will be the production of a series of film versions of famous operas. The cinematograph rights for forty-two operas have been secured, and the works to be filmed during the next two years include "Aida," "Cavalleria Rusticana," "The Tales of Hoffman," "The Flying Dutchman," "Lohengrin," "Parsifal," "Rigoletto," "Samson and Delilah," "Il Trovatore," "Gli Ugonotti," and "The Bohemian Girl." Mr. Bispham is said to have entered

into a contract with Mr. Thomas Quinlan, of the well-known Quinlan Opera Company, whereby he will obtain the use of the latter's scenery, costumes, effects, and properties, and the services of some of their artistes.

Mr. Bispham is stated to have secured also the film rights for the famous series of dramas originally produced by William Terriss at the London Adelphi Theatre.

The address of Gibraltar Films is Mecca Building, 1,600, Broadway, New York.

Mr. Herbert Ponting is now producing what is practically a second edition of his phenomenally successful cinema lecture, "With Captain Scott in the Antarctic," at the Philharmonic Hall, Great Portland Street, W. Public interest in this wonderful story of British heroism, which is so inspiring at the present time, continues unabated. On Monday last the 470th presentation was reached, and Mr. Ponting then showed a number of films taken by him at the memorable Captain Scott Antarctic journey, which have not hitherto been seen by the public. The penguins, which have been so popular a section of the display, can now be seen in fresh antics more fascinating. Ice scenes are shown, and some extremely interesting incidents in the lives and daily routine of the explorer are also to be seen.

Mr. Ponting has been much amused by the polite attentions of the police force, who called on him the other day at the Philharmonic Hall to ascertain if he was a German. If ever there was an Englishman of the English, it is Mr. Ponting, who comes of a sturdy Lancashire stock. He was for some years in a bank at Southport, and first took to photography as a hobby.

Exclusive and authentic war pictures are shown at the end of Mr. Ponting's lecture by Mr. Walter de Marney. The pictures are changed as fresh subjects arrive from the seat of war. Mr. de Marney also exploits and explains the unique collection of souvenirs from the battlefields, including German helmets, swords, and samples of ammunition.

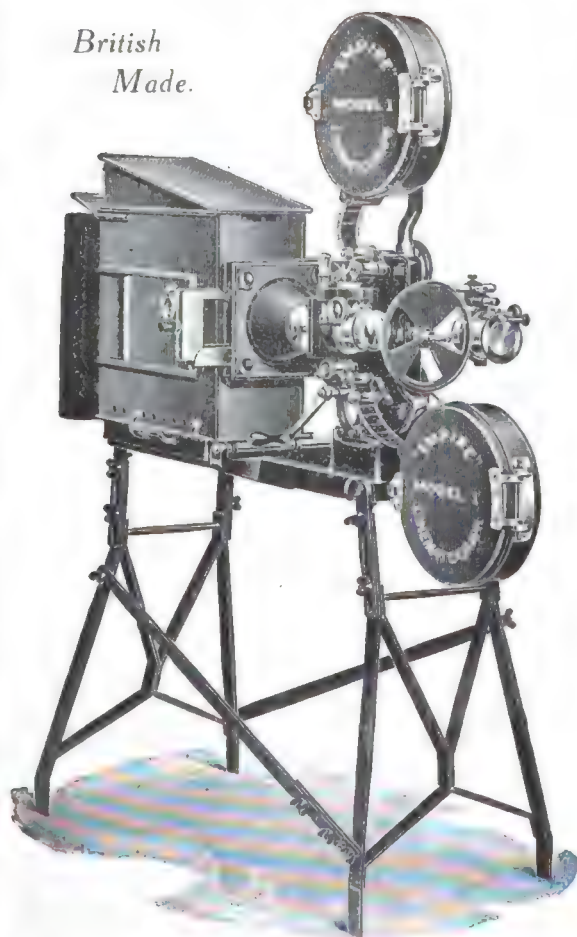
We have it from a reliable source that the members of the Watch Committee of Oldham recently, decided to recommend to the Secretary of State, that an Act of Parliament be passed enabling the police to seize any cinematograph film, at an exhibition of such a nature, in order that the film may be tested for the purpose of evidence in support of prosecutions under the Act of 1909, for failing to take out a licence. The subject is one of great importance, and which concerns the renter almost as much as it does the exhibitor.

If we mistake not, there has been, for some little time, a certain amount of friction between the authorities mentioned above and local ex-

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hibitors, a state of affairs greatly to be deplored. We should, however, imagine that there would still be several obstacles likely to arise in the carrying out of such an Act as the one mentioned. The outcome of the Watch Committee's action will, we feel sure, be noted by the Trade with a very keen interest

That wonderful masterpiece, "Cabiria," of which a review has already appeared in THE BIOSCOPE, has been creating records in America everywhere it has been shown. It has just finished a five months' continuous run at a prominent Broadway Theatre in New York, and is still being shown at Chicago, Boston, Philadelphia and St. Louis. According to the *New York Dramatic Mirror*, no fewer than twenty companies, with orchestras and choruses, will tour the country with the film during the coming winter. Many people have been wondering for some considerable time when the British public will be permitted to see this marvellous film. One hopes that its exhibition may not be delayed much longer.

We exceedingly regret that lack of space this week does not permit of our referring more in detail to the excellent show put up by Cumard Films, Limited, at the Shaftesbury Pavilion on Tuesday morning last. This is a new and entirely British concern, which will undoubtedly be in the front rank in the near future. The films (all in two reels) were three in number, and entitled "The Smugglers' Cave" (a romance of Cornwall), "Dandy Donovan, the Gentleman Cracksman" (featuring Miss Gladys Cooper and Mr. Owen Nares), and "The Call of the Drum" (a patriotic appeal of the moment). The first two were produced by Mr. Walleth Waller and the last one by Mr. Harold Weston. We shall have much pleasure in reviewing these productions at length next week. As this company has acquired the exclusive services of Miss Gladys Cooper, we may anticipate a pretty high standard being maintained.

Will our readers kindly note that the release date of the Neptune Film Company's third cartoon by Mr. Speed has been altered to November 30th; that it is quite equal to, if not better than, those which have gone before; and, moreover, that the same company's Trade show of "Enoch Arden" is down for Friday, November 20th. Speaking of this latter production, we hear that "the atmosphere is perfect, the acting refreshing and of the best, and the quality superb. Such an ideal picture play of the great Poet Laureate's sublime poem should add lustre even to the fame of the immortal Tennyson." We have this pronouncement on the best authority.

of the London County Council on Tuesday with regard to the suggestion of the Theatres Committee that in future cinematograph licences shall be granted on their merits. Mr. H. J. Greenwood intimated that an attempt to check the increase in the number of picture theatres was contemplated, whilst another prominent member of the Committee and the Chairman himself denied that such a policy was intended. The Council, however, passed the resolution in its indefinite form.

The United Managers' Protective Association, of America, has formed an important committee, which includes many prominent film men, to protest against the "War Tax" of \$100 on every theatre situated in a town of over 15,000 inhabitants, which the United States Government are proposing to levy.

A film adaptation of the pantomime play, "A Venetian Night" (which was originally produced at the Palace Theatre, London) has been made under the direction of the German stage-manager, Max Reinhardt, with Mme. Maria Carmi as the "star," and numerous well-known German players in other roles. It has already arrived in America—but we do not fancy that it will come here.

Among the special Trade reviews, readers are requested to note that the following features will be on view at the theatres and times mentioned below:—

"How Heroes are Made" (Cines Company production), shown by G. Serra, at Alhambra Theatre, W., Friday, November 6th, at 3 p.m.

"The Destruction of Carthage" (Ambrosio Film Company) shown by London Independent Film Trading Company, Limited, at Shaftesbury Pavilion, Friday, November 6th, at 11 a.m.

"Such a Little Queen" (Famous Players Film), and "The Man on the Box" (Lasky Feature), shown by I. D. Walker's World's Films, Limited, at Shaftesbury Pavilion, Tuesday, November 10th, at 11 a.m.

"It's a Long Way to Tipperary" (B. and C. production), shown by Apex Films, Limited, at Shaftesbury Pavilion, Friday, November 13th, at 11.15 a.m.

"The Trey O'Hearts" (Gold Seal "serial" production), shown by Trans-Atlantic Film Company, Limited, at Shaftesbury Pavilion, Tuesday, November 17th, at 10.15 a.m.

"Enoch Arden" (Neptune Film Company, Limited), to be shown at Shaftesbury Pavilion, on Friday, November 20th, at 11.30 a.m.



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An Interview with the Inventor of the "Bully Boy" Cartoons.

CONTRIBUTED BY BOWLER REED.

"When did you first commence drawing, Mr. Speed?"

"At the age of seven I loved to cut figures and things out of white kitchen paper with my mother's scissors. No pencil, no colours, no gum. Houses, trees, men and women, cows, horses—entire villages, in fact, generally with elephants in them—all stood up on the nursery floor. This, if you can call it drawing, was my beginning."

"When did the pencil begin to work?"

"I really began to work with the pen, not pencil, at school. It was at Rugby, where, besides winning the drawing prize, I played full back for the School "fifteen" and held the records for both jumps in '78. At this time I was meant for the medical profession, and only used my pencil for anatomical drawings and outdoor sketches. During holidays, for about a year and a half before I went to Cambridge to complete my medical studies, I was dissecting in the 'Zoo' under Professor Garrod, studying comparative anatomy."

"But you can't call this drawing, Mr. Speed?"

"No; but as it turned out it was first-rate training for an illustrator. In

my first week at Cambridge, in a college match, I got my leg badly broken, which put me clean out of athletics. This, perhaps, put me on to art. I turned my attention to archæology, and studied especially Greek art. Three undergraduates of Clare College—Sir Owen Seaman, now editor of *Punch*; Sir Horace C. Monro, now Secretary to the Local Government Board; and myself—in collaboration produced an immortal illustrated WORK, a maiden effort, entitled "PAULO-POSTPRANDIALS" (which actually netted a profit of one pound five shillings to each of us). This was a humorous work, yet I am still unknghited!"

"But when did you begin to draw, Mr. Speed?"

"Have I not just told you I was the illustrator of an immortal work? Seriously, it was at this time that I, with my friend, Sir Harry Wilson (of Trinity), founded the Cambridge Fine Art Society. Professor, now Sir, Sidney Colvin was our first president, and it was by his ad-

vice (to this day I believe it was owing to his having read *the* immortal work) that I devoted myself completely to art rather than medicine, which I only liked in theory—not in practice. At this time the well-known art critic and painter, R. A. M. Stevenson (a cousin of Robert Louis Stevenson), was the guest of Professor Colvin, and under his tuition I constantly studied landscape painting. I took my degree in '84 in natural science, and afterwards studied at the Slade School under Le Gros."

"You really started work about that time?"

"Certainly; my good friend, Colvin, gave me my first commission, to illustrate an article of his own, "Picturesque Suffolk," published in the *Magazine of Art*. This led to further work from Cassell's, of *La Belle Sauvage*. Then Frank Harris engaged me as special artist on the *Pictorial World*. Later on Tom de la Rue, my brother-in-law, introduced me to William In-

gram, of the *Illustrated London News* (by the way, two more knights), who gave me many commissions. Then I joined the staff of the *Illustrated Sporting and Dramatic News*, contributing chiefly subjects dealing with deer stalking. My

deer stalking with the rifle was done continuously throughout both stag and hind seasons for many years. I was a first-class shot, and only lost one wounded stage. At last I changed my weapon, putting aside the rifle for the camera. I had always been accustomed to do my own stalking. You cannot realise, unless you have tried, how very difficult it is to get within camera range of a wild red deer. You can shoot a royal at almost any distance, but you can't snapshot him properly unless you get within 15 yds. of him. I was never content unless my plate showed every eyelash."

"What about your book illustrations?"

"I was doing them all the time. I kept count of my published book and magazine illustrations until the score topped 3,000; then I got bored with the arithmetic. Andrew Lang's delightful "Red Fairy" book was a great pleasure to illustrate. I worked on this in collaboration with my old college friend, Henry J. Ford, the man who took me home in a wheelbarrow the day I



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broke my leg at Cambridge. Rider Haggard's "Eric Bright Eyes," a story of the Vikings, was another jolly one."

"When did the cinematograph first attract your attention?"

"When I first saw the Zoetrope at the old Polytechnic, in which the figures that so delighted me were drawn as black silhouettes. Little did I think at the time that some forty years later I myself should be drawing moving figures for the cinematograph. For the better part of two years I have been experimenting exhaustively in trick drawing for the screen. I am daily

making discoveries. Your audiences cannot realise the time devoted to a single 'move'; the sixteenth part of a foot of film takes, at times, as long as twenty minutes to prepare. I am, so far, satisfied if I can manage to produce a "Bully Boy" cartoon in a fortnight, and this takes less than ten minutes to show on the screen. I am pleased to hear of the success of the first two numbers of the series. I venture to say you will like No. 3, 'The Sleepless Hun.' I laugh at him myself. Next week I shall be starting on the Christmas number, the subject of which, a very popular one, must remain a secret for the present."

LINES FROM LEEDS.

(BY OUR OWN CORRESPONDENT.)

The film renting houses in Leeds report that, though the Trade has undoubtedly felt the effect of the war on public spending power, business is very satisfactory under all the circumstances, and in some cases it is even suggested that trade is brisk. Certainly no complaints can be uttered as to the size of audiences at the theatres. It is hinted that the public are tiring a little of war dramas, though there is nothing but the keenest interest in real war topicals. The Leeds hiring houses have been visited by the fire brigade authorities in respect of the new restrictions on celluloid and film stores.

Messrs. Pathé Frères' Leeds office are booming the "Pathé Gazette" very heavily, and report a rapidly increasing demand. Mr. Collins, head of the Gaumont office here, tells me the "Graphic" is just now probably the most important item under his care. In the few months of their establishment in Leeds, the Gaumont concern have made big stride on the North of England market. Of their feature films, "Two Little Britons" is the newest exclusive now being pushed here, and is finding the ready demand which its quality justifies. "In the Wake of the Huns" is a subject, which I am told, is going remarkably well. Messrs. Bennett and Tolfree, Limited, are finding bookings generally coming in nicely, especially is there, I learn, a noticeable return to ordinary hirings. This firm are specialising in "Our Fathers," a very fetching new exclusive of 2,200 ft. The Wray Film Agency, Limited, are still running the concern under a receivership, the business being held together very capably by Mr. W. Baines and Mr. A. Wilson. Negotiations are in progress for the business to be taken over. Good business is being done in war subjects, and a new line in accessories is a film cement which will treat either inflammable or "non-flam" films with remarkable strength. The New Century Company have got the Yorkshire agency for the Globe Company's big films, "Harbour Lights" and "The King's Minister," and purchased outright the Yorkshire, Lancashire and Midland rights of the Blache film, "The Woman of Mystery." By the Kaiser's Orders" has been found another fine line, which will be released on November 9th. The Yorkshire Film Exchange, Limited, under the control of Mr. H. A. Whincup and Mr. H. Whitaker, is doing well under its new constitution as a limited company, on co-operative lines, for the benefit of showmen, and has a very choice selection of subjects. The Leeds Office of the Ideal Film Renting Company, Limited, had a successful show, at the Grand Assembly Rooms, of their new exclusive, "Everywoman Should Know." Messrs. Bottomley and Haworth of the Queen's Motion

Picture Company, report good progress in the ordinary lines and accessories. The firm's recently established branch at Crewe has now secured a solid footing on the Western and Welsh markets. Mr. John Lambert, of the Wellington Film Service, Limited, is making a speciality of leading feature films, and reports very good business.

Amongst the picture houses, programmes of the best quality are recently very general. There appears to be no diminution in the popularity of the big film. At the Picture House, Briggate, Mr. Arthur Whitworth made a hit with "Called Back," featuring Mr. Henry Ainley. The picture, adapted from Hugh Conway's famous novel, was shown all the week. At the Theatre de Luxe, Mr. Lee, who has settled down very comfortably to his charge, screened "Will o' the Wisp," a powerful subject, which fully justified the expectations of the patrons who crowded in on the promise held out by the title. At the Grand Assembly Rooms, Mr. Harry Hogton had a great attraction in "The Sign of the Cross," a classic subject which, of course, could not fail as a house-filler. Mr. Hogton has shown the "How We Get Our Silk" series, on the instruction side of his programme. At the Coliseum, Mr. H. Broughton had a topic of the moment in "England's Call," whilst other dramas of note were "For Her Child" and "The Express Messenger." "England Expects—" was Mr. A. Nield's leading line at the Malvern Picture House, and another item which would prove of considerable value to the local recruiting authorities was "The Making of a Soldier," the film of the Leeds "Pals" battalion in camp. At the Harehills Picture House, Mr. H. J. Dacre screened "Lily of the Valley" to big houses. "Lily of the Valley" also topped the bill at the Parkfield Picture House, where the leading feature of the succeeding programme was "The Cracksmen's Gratitude."—At the Savoy, Mr. J. Rogerson had a top-liner in "The Mystery of the Dover Express" and other leading subjects were "The Siege of Calais" and "Will Blood Tell."

NOTE TO TRADE.

We are asked to notify members of the Trade that Mr. Ushizo Ono has now telephonic connection to his office at Film House, Gerrard Street, W. The number is "Regent 1896," and it is hoped that firms will thus avail themselves of communication with the Nippon Katsudo-Shashin Company's London representative, when special films are to be upon view in the showrooms.

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ITEMS OF INTEREST.

HANDY POCKET REMINDER.

Messrs. the Greta Film Service, of Barnsley, Yorks., have issued a very useful little date book, tastefully bound, which should prove most invaluable to their customers. The book is divided and ruled in such a manner that all films booked, with their lengths, etc., can be seen at a glance, also for which part of the week they are available. A two years calendar, for 1915-16, and a few hints to exhibitors, complete a neat little "pocket edition."

COMING ATTRACTION FOR CHRISTMAS.

In anticipation of the Christmas season, Messrs. the Eclair Film Company, has prepared a film novelty that will be a surprise and a delight, not only to children, who should simply revel in it, but to children of a larger growth. It is entitled "Willy and the Nurse," the nurse being a fairy godmother, who translates Willy into fairy realms, and contains many delightful experiences. This seasonal novelty, which will be 1,000 in length, will be released upon Christmas Eve, certainly a most propitious date.

FAVOURITE AGAIN JOINS FAMOUS PLAYERS.

The favourite artiste, Mr. John Barrymore, who made his motion picture *début* in the Famous Players comedy, "An American Citizen," returns to pictures in that Company's version, "The Man from Mexico," the play that scored such a success at the Coronet and Strand Theatres, London. The comedy is one of ludicrous dilemmas and misfortunes, and affords Mr. Barrymore unequalled opportunities for humorous character portrayal, these most amusingly caused by the dreadful dilemmas, from which he extricates himself only by the most wonderful of "inventions."

ANOTHER "KINETO" TOPICAL.

Maintaining their reputation for war topicals, Kineto, Limited, have just published a film dealing with "Egypt and Her Defenders." This film is full of interest at the present moment, in view of Turkey joining in the war, showing the class of soldiers that will meet the Turkish troops, and we hope, annihilate them. Another good film published by them is "Modelling Extraordinary," which shows what can be done with a piece of putty. We are informed that Kineto, Limited, have several feature films, which they hope to put on the market in the next few weeks.

TAKING IT OUT OF HIM.

Mr. Sam de Grasse, who plays heavy leads in the "Reliance" films, was a dentist before coming to pictures. His expert knowledge recently came in useful, for, while the company was taking mountain scenes miles from civilisation, Eugene Pallette was seized with a violent toothache. Director Adolff was in a quandary, as the picture was due for completion that same evening. De Grasse volunteered to pull the offending molar, and Adolff, so the story goes, knelt on Pallette in the auto. The hefty De Grasse, with a small pair of automobile nippers, got hold of the tooth and nulled it out *sans* ceremony. Pallette is expected to recover, but declares that Grasse must have qualified in a veterinary college.

RESULT OF REALISM.

We hear that Mr. "Tammany" Young, who has been making a hit in the "Bill" series of "Komic" films, released by the Western Import Company, had a rather inconvenient compliment paid to his recent make-up. He went into a shop in Santa Monica attired as an office boy to buy some tobacco, but the clerk refused to serve him, sternly declaring that no tobacco would be sold to a minor. "Tammany" retreated in a rage, then returned with Edward Dillon, the "Komic" director, who, with some difficulty, persuaded the clerk that Young had reached years of discretion and was entitled to his smoke.

PRESENTATION TO DONCASTER MANAGER.

Last Sunday evening Mr. Robert Pearson, the manager of the Doncaster Bijou Picture Theatre, who has made himself extremely popular amongst the working people of his district, was the recipient of another presentation, this time from the members of the Bentley West End Club, in the form of a handsome cigar case, well loaded with cigars. The presentation was made by the Secretary of the club, Mr. Presley, who spoke of the great esteem and respect in which Mr. Pearson was held. In reply, Mr. Pearson said he greatly appreciated the case full of cigars, but what he appreciated much more was the fact that it was a case of good fellowship, comradeship and goodwill from man to man.

WORKSHOP JOTTINGS.

Another picture house opened its doors to the public on Monday evening last. The Victoria Palace, as the new building is styled, has a very comfortable appearance, situated in Victoria Square. The proprietors are the Workshop Palace Company, Limited, who are determined to place before the Workshop public the best and most up-to-date films on the market. There is a continuous performance from 6 to 10.30 every evening, with matinees on Thursdays and Saturdays. The equipment is excellent in every way, and the greatest confidence is felt as to its ultimate success.—"A Woman of the People," and the "Inheritance of Remi Daubrais" are the main attractions at the Gaiety Picturedrome this week, and special war pictures are popular items on the programmes at the Empire and Royal Theatre.

POPULAR ABERDEEN "PICTURES."

The splendid bills placed before patrons in the Granite City by Mr. and Mrs. Dove Paterson, have caused those pioneers of pictorial entertainment, to add still further to a fame gained by years of experience in the business. Ever ready, also, to help in a good cause, Mr. and Mrs. Paterson have just recently organised a most successful Sunday entertainment, the result being that a splendid concert at the Music Hall, with special pictures supplied by Mr. Will Day, was greatly enjoyed, and the sum of £31 16s. forwarded to the Belgian Relief Fund. The very popular Coliseum continues to receive splendid patronage, strong features here being the orchestral music, under Mr. Arnold Mathews, and the Paterson "Speaking Pictures." An excellent advertising notion, by the way, is also seen in the "synopsis" handbills, a high-class and regular issue, which is keenly appreciated by patrons.

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"THE IDEAL LETTER," which will be sent weekly, on application.

POPULAR SPEAKING PICTURES.

Messrs. the Clarendon Film Company inform us that with the commencement of the season the demand for "Clarendon Speaking Pictures" has increased in no uncertain manner. Among other important theatres where this feature is already booked are the following:—The Oak Lane Cinema, Man-ningham, Bradford; the Electraceum, Oldham; the Globe, Sheffield; Imperial Picture Theatre, Hanley; the Picture Theatre, Hawick; the Hackney Pavilion, Hackney, N.; and the Academy Theatre, Leytonstone.

PROVING THEIR MERIT.

From various sources there come reports that the Clarendon exclusives, "Wreck and Ruin," "The Love of an Actress" and "The Family Solicitor," written by the Marchioness Townshend, have proved very successful films. The bookings, we are also informed, already extend well into next year. There is some exceptionally good publicity for these films, including a 12-sheet, 6-sheet and quad-crown posters. Announcement slides and postcards, actual scenes from the films can also be supplied. The firm will be pleased to give particulars of the various lines mentioned.

PRESTON'S PICTURES.

Despite depression in the staple industry of Preston, the picture theatres continue to do good business. At one or two houses crowded audiences at all the first performances have been recorded, and though the later ones have not enjoyed such excellent patronage, it has, nevertheless, been most satisfactory. Mr. Will Onda, who has been generously entertaining children from different schools recently, had a brilliant production in "Called to the Front" at Prince's Theatre last week. All the incidents that might be expected to arise in the course of preparation for and actual participation in war were depicted—the film, in short, being a masterly conception of modern warfare as we see it in the present European struggle. In another fine subject, Ford Sterling appeared as an amateur dramatist. At his other establishment, the Picturedrome, Mr. Onda included in a nice selection of pictures, "I Should Say So," "An Affair of Dress," and latest war scenes. Both these theatres cater well for the entertainment of the public.

Mr. Foster, the manager of the Marathon, is full of enthusiasm for big subjects, and, at present, he is particularly pleased with his accomplishments. I shall give away none of his confidences, except to say that from what he has told me, all seems well with him. He did record business with the bookings in the same week of "Lure of London" and "On His Majesty's Service," both tip-top films. Last week he had "From America to Europe by Airship," a rather impressive item, and "The Battle of Elderbush Gulch," while this week he is again experiencing much prosperity with "The House of Temperley" and "An Englishman's Home," the latter being from the drama which has had such a vogue in London. "Crowded first houses" is the order each evening at the Alexandra, where the programme included "Safe from the Harem," "The Cry of the Captive," and a sparkling comedy, "Fun at Sackville."

After a break of a week for stage drama, the Theatre Royal again showed pictures last week, and a very good choice was provided. "London by Night" and "The Song by the Sea" held strong interest, and these were supplemented by a comic and war topics. During the present week musical comedy is staged. At the Embee Hall the bill of fare contained "The Deputy Sheriff's Star," "The Two Veterans," "Bunny Buys a Hat for His Bride," and the war gazettes. Speaking generally, there is not the same prominence given to war pictures as of late weeks, drama and comedy taking precedence.

OF UTILITY TO CONDUCTORS.

That enterprising exhibitor, Mr. Norris J. Coverdale, of the Court Theatre, Brighton, has forwarded us a list of "musical suggestions," emanating from one of our Trade houses, which he says has been particularly useful to his musical director in connection with the screening of the particular feature. The music is identical with that played at a recent Trade show of the subject, and from personal acquaintance we can quite agree with him as to its suitability to the story. There is much in the idea that is helpful, especially, as Mr. Coverdale remarks, to provincial musical directors who have not had an opportunity of personally viewing the subjects they have, often at short notice, to accompany.

ANOTHER SUNDAY OPENING CASE.

At Tottenham last week a summons, at the instance of the Middlesex County Council, was before the local magistrates in respect of the Sunday opening of the Rink Cinema, Tottenham, on August 9th. For the defence, the fact that non-inflammable films were used was urged, and it was submitted that the powers of the County Council in respect of Sunday opening only applied to picture shows where inflammable films were used. The Bench dismissed the summons, holding that the evidence before them did not prove an offence under the Cinematograph Act. The Bench consented to state a case. Summonses in respect of similar allegations in regard to Sunday opening in respect of three other picture theatres in the district were adjourned *sine die*.

WORCESTER NOTES.

On paying my first visit to the St. John's Cinema, I find everything which tends to show that Mr. H. H. Godsell, the proprietor and manager, though newly initiated into the cinema business, knows how to attract large audiences. Not only does he pay great attention to the selection of up-to-date films, but he is a great believer in establishing a friendship amongst his patrons, and could at frequent intervals, be seen in various parts of the house conversing and obtaining patrons' opinion on the various films. The idea that there was no place of amusement on that side of the river in the town, prompted him to build a cinema. Being a master builder, he knew what sort of place would readily catch the eye, and together with his brother, in a short space of time, had up a building which is in every way up-to-date. He uses a Brockliss A model, and has a fine throw. He had, at the time of my visit, a large number of the children from the Royal Albert Orphanage amongst his audience, and generously makes a reduction in the price to one half for each. His special film for the latter part of the week was a five-reeler, "Spartacus," which was thoroughly enjoyed. He also is making a feature of the "Gaumont Graphic," and is in negotiation for publishing the latest war items. We wish Mr. Godsell every success in his new undertaking.

On arriving at the Arcade Cinema, I find a long queue waiting to get in. From the rush, it was at once apparent that Mr. Milton had got a "good thing" showing. On entering I find the film of the moment, "England's Menace" being shown as the feature. He is also doing well with war topical. After a lengthy chat with him, I learn that he, like others, still feels the pinch of so many joining the colours. Although there are many hundreds in training in the city at the present. For next week he hopes to show "Grimalda" for the early part of the week, and "The Princes in the Tower" to be the feature for the latter part of the week.

Mr. Milton, like many up-to-date men, gives the latest war news as received from reliable sources.



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FILM WITH A TITLE.

We are asked to direct the especial notice of our readers in the South to the forthcoming Trade review of the B. and C. patriotic feature, "It's a Long Way to Tipperary," full particulars of which will be found in our list of their functions under the heading of "Trade Topics." Messrs. Apex Films, Limited, who are controlling the rights, have also a strong line in publicity matter which should prove most valuable to all booking this notable subject.

ALTERATION OF DATE.

We are informed by Messrs. the Yorkshire Cine Company, Limited, of Gerrard Street, W., that, in accordance with the request of various patrons of the firm, it has been decided to defer the release date of "Winky's Stratagem" from November 23rd until December 7th. This truly sparkling comedy was specially reviewed in a recent issue of THE BIOSCOPE, and should score an undoubted success with any class of audience. The firm also announce a further instalment of war cartoons by that clever artist, Mr. D. Tempest, which will be specially designed for Christmas programmes.

LANCASTER MEMS.

At Lancaster, last week, the Palladium was opened. The Palladium is a fine new picture house, of which Lancaster may well be proud. Very naturally the spirit of patriotism was rampant at the opening ceremony, which was honoured by the presence of the Mayor of Lancaster and members of the Corporation. The programme opened with the National Anthems of all the Allies, and, in addition to a first-class show of pictures, there were musical items by the best local talent. The proceeds were given to the Prince of Wales' Relief Fund, and it was announced by Mr. Eric Thornber, the manager of the new hall, that the proceeds of the shows on November 4th were to be given to the local Belgian Refugees' Fund. The Mayor congratulated the directors upon their fine building, and upon their generosity. The chief pictures were "February 31st" and "The Veteran."—At the Hippodrome, a vaudeville programme is being shown just now, though the choicest pictures are prominent on the programme.

ENTERTAINING REFUGEES AT LIVERPOOL.

Last week and during the latter part of the week previous, something like 750 Belgian refugees were entertained by the managers of four Liverpool cinemas—the Grand, the Warwick, the Premier, and the Granby,—to free entertainments. Mr. Grundy, of the Granby, exhibited slides, with English, Flemish, Belgian and French inscriptions, offering a hearty welcome to the refugees. It is gratifying to observe how generously homeless ones were received. A slide was put on the screen at one theatre, appealing for subscriptions to make purchases for the refugees, who had passed along the streets that morning. This met with a generous response, nearly £10 being received, in addition to barrels of fruit, etc. On visiting the theatre, the Belgians received gifts of fruit, tobacco, etc., and although unable to express their thanks, they were evidently well pleased with the unstinted hospitality with which they had been received. Great care was taken in the film matter exhibited, and any view that was thought would revive memories of the terrible scenes in their native countries was carefully eliminated. Every credit is due to Messrs. Grundy, Coleman, Byland and Steward for their generous treatment of their Belgian guests.

SPECIAL AGENTS FOR SCOTLAND.

Messrs. the North British Film Company, of Glasgow, are handling the "Sign of the Cross" for Scotland, and as this is a picture the name and nature of which will appeal to all, inquiries are requested at as early a date as possible. The "N.B." have now a list of exclusives equal to anything on offer in Scotland, and exhibitors over the Border would do well to look them up.

AN UNIQUE PRESENTATION.

One of the most unique demonstrations ever accorded a picture player was extended to Miss Mary Pickford, the Famous Players' popular star, when Mr. Millard Johnson, of the Australasian Film Company, representing the exhibitors and public of Australia, brought her an immense silver loving cup and a big album of autographs from her admirers across the Pacific. Mr. Johnson explained that the idea of tendering Miss Pickford this unusual tribute emanated from the Greater J. D. Williams Amusement Company, on the occasion of her triumph in "Tess of the Storm Country." Attached to the album is the great seal of the City of Sydney, and the album also contains the official signature of the Lord Mayor of Sydney and the official attestation of the Town Clerk. The signatures in the album are each and everyone the *bona fide* autographs of "Little Mary's" admirers. The loving cup was purchased with 13,651½ Australian pennies, each one of which was voluntarily dropped into glass jars placed in the lobby of the Crystal Palace for this purpose. Miss Pickford accepted the gifts, and addressed Mr. Johnson. "Through you," she said, "I thank Australia for making me the happiest girl in America." A picture was taken of Mr. Johnson's presentation and Miss Mary Pickford's acceptance of the cup and album.

ITEMS FROM MORECAMBE.

The picture season at Morecambe is now at its height for the winter, and the bumper houses in the big theatres testify to the success of the ventures in a town which has often been described as "dead" in the long, dark months. One is forced to wonder why the ventures were not made long before they were. The smaller Whitehall and Albert Hall, which only open for the summer period, are both now closed, but the Alhambra and the Winter Gardens, which between them can accommodate no less than 8,000 people, are doing great business, and seem not to have been affected by the supposed scarcity of money resulting from the war, though it is difficult to believe that they have not, in common with other people, felt something of the general effect. There can be little doubt, however, that in the case of the Alhambra the slight reduction of prices at the commencement of the winter season resulted only in very materially increased audiences and a much greater patronage of the better seats. The new policy of four-weeks' tickets for the 4d. seats at 1s. 6d., which allow a holder to visit the theatre any number of times during the period, have been a great success, and have won a big permanent clientele. Amongst last week's pictures "The Acid Test" was perhaps the most popular, and in the succeeding programme "The Adventures of Miss Tomboy" was featured.—At the Winter Gardens Mr. A. H. Read boomed "The Bells," and found this classic subject well suited to the tastes of his patrons. A smart topical in the hands of Mr. Read was a film of the arrival of Belgian refugees at Lancaster and Morecambe, and a visit by some of these to the Gardens. On Wednesday evening last there was a rather unusual attraction, in the shape of a presentation of the Royal Humane Society's certificate, by the Mayor of Morecambe, to Mr. J. T. Thornton, a local man, for life-saving in the bay in September last. The incident in which Mr. Thornton figured heroically excited much notice at the time, and a big crowd flocked to see him honoured in person at the Winter Gardens.

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	Length, ft.	Released
THE MADMAN'S SECRET	2,750	Nov. 23
Umbrian Scenes	270	Nov. 23
Bloomer, Stage Manager	820	Nov. 26
THE GENTLEMAN CROOK	2,000	Nov. 30
Luxor and Karnak	365	Nov. 30
Bloomer, Socialist	520	Nov. 30
Duty or Death	590	Dec. 3
THE MUNROE MANOR MYSTERY ...	2,900	Dec. 7
Florence	395	Dec. 7
Bloomer as Crusoe	695	Dec. 7
Stout, Leader of Fashion	720	Dec. 10
AT THE MERCY OF THE WAVES ...	1,980	Dec. 14
Liege (Belgium)	370	Dec. 14
Bloomer's Invention	750	Dec. 14
Antwerp (Belgium)	470	Dec. 17
Cinessino as Fantomas	535	Dec. 21
The Serra Valley	295	Dec. 21
Bloomer and Thyane	650	Dec. 24
Locarno	290	Dec. 24

The above can now be viewed in any Showroom.

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THREE LONDON FILMS.

Under the auspices of the Fenning Film Service, Limited, a special Trade show was given yesterday at the Shaftesbury Pavilion of three new films by the London Film Company, including two especially prepared in anticipation of the Christmas season and one of patriotic interest dealing with the period of the present war, each film being a notable example of the very high standard of excellence which this company has attained, equally with regard to the selection of the story, its production, and the histrionic skill with which it is presented.

The first item was a version of "The Christmas Carol," the first, and in nearly every respect the finest of Charles Dickens' unsurpassed series of Christmas stories. It was inevitable that such a work, breathing the very spirit of the Christmas season as everyone would wish it to be, and offering such possibilities to the scope of the camera, should have been exploited before, and we have had several versions of the story more or less satisfactory. It is not too much to say that Mr. Harold Shaw's adaptation is far and away the best that has yet been presented. The story, which is admirably concise, follows the book in all essentially dramatic and pictorially effective details, the omissions being those vexed social questions which, however excellent as a means to point a moral by force of contrast, may be considered by many to hamper the novelist's delightful humour and playful fancy. This Mr. Shaw, with the assistance of a most excellent company, succeeds in conveying with great effect, and the result is a film story of unquestionable charm and sympathetic interest.

The piece is mounted with care and taste, and with scrupulous regard to traditions which every lover of Dickens is bound to respect, while the camera work, with some wonderful examples of double printing on which so much of the illusion depends, is beyond all praise.

It would appear that every member of the cast, which includes many players already well known for their successes with the London Film

Company, has made a close and sympathetic study of the author's work, and the result is a performance of striking merit. Mr. Charles Rock's study of the miser, Scrooge, is a masterpiece of characterisation, and by a hundred subtle touches he makes the gradual regeneration of the hard-hearted old curmudgeon as plausible as it is effective. Mr. George Bellamy gives a pleasant picture of the lovable Bob Cratchit, and two striking performances are supplied by Mr. Edward O'Neil as Marley's Ghost and Mr. Assheton Tonge as the Ghost of Christmas Yet to Come. Miss Mary Brough and Miss Edna Flugrath make us wish that the parts of Mrs.

Cratchit and Scrooge's niece could have been further amplified.

"The Two Columbine" is from Mr. Harold Shaw's own pen, and shows him possessed of a pretty fancy and the gift of touching the sympathetic chords of human nature. A woman who occupies the humble position of cleaner to the theatre, is decking out an apology for a Christmas tree with one or two cheap trifles for the benefit of her little child, to whom she tells the story of another Christmas Eve when she was a Columbine, and of the accident which ruined her career as a successful dancer. She finds that owing to the lateness of the hour after the final dress rehearsal of the pantomime



SCENE FROM "THE V.C."

that the grand transformation scene has been left standing, and she conceives a great scheme for giving her child a special Christmas treat. Carrying her to the theatre, she eludes the sleeping doorkeeper, and placing the child in an armchair on the stage, in full sight of a glorious glittering Christmas tree, she borrows the Columbine's dress, and turning on the lights, gives a dance for the little child's benefit. The effort is beyond her strength, and she falls dying on the stage, but it happens that the new Columbine and her Harlequin lover, detained in the theatre by a lover's tiff, witness the final scene, and the future happiness of the little child is assured by their generous charity. It is a dainty piece of

work, and will be popular even with those who believe that the heroine of a Christmas story is entitled to overcome all trials and live happily ever after.

Miss Christine Raynor infuses the chief character with tenderness and charm, and Miss Flugrath makes a delightful Columbine, with the able assistance of Mr. Hubert Willis, in the glory of Harlequin's motley. Mr. Charles Rock gives an excellent sketch of the type of door-keeper now almost superseded by the modern commissionaire, and Mr. Percy Nash is the very model of a sorely harassed stage manager.

"V.C." is a sketch by Anne and Bannister

as she knows nothing of her late husband's pecuniary liabilities.

Young Oldwood, in looking through his father's papers, comes across a letter in which the Colonel tells his son that the award of the Cross was a mistake, he having taken credit for the brave act of a comrade who was killed. Charles decides to enlist in order to do what he can to restore the honour of the family name.

Out at the Front Charles takes his father's letter and writes across it: "Please God, I will uphold the honour of our name." His chance comes. He volunteers for a task of great danger, which he accomplishes successfully, but in the attempt he sacrifices his life.



SCENE FROM "THE TWO COLUMBINES."

Merwin of intense dramatic interest, and with all the constructive skill for which these popular writers are distinguished.

Colonel Oldwood, the idol of his wife and only son, has been awarded the Victoria Cross for a great deed in one of his early campaigns. His wife persuades him to sit for his portrait, and insists on his wearing his decoration, to which the Colonel is much averse. The sittings are hardly completed when the Colonel is taken ill and dies of heart failure. His son discovers that his father is deeply indebted to a neighbour, an architect, and in order to pay off the debt accepts a position as manager in his office. On the outbreak of the war he astonishes and pains his mother by his disinclination to enlist,

Later on a wounded comrade calls on Mrs. Oldwood with a small parcel of the effects belonging to her son. Amongst them is the letter from her husband, but the bullet which killed her son has blotted out the confession made by her husband, and all she realises is that her son has worthily followed in his father's footsteps.

It is a story of thrilling interest, admirably played by Mr. Charles Rock and Mr. Ben Webster as the Colonel and his son respectively, a strong cast including Mr. Douglas Munro, Miss Gwynne Herbert, and Miss Edna Flugrath.

Mr. Harold Shaw and the London Film Company are to be heartily congratulated on three very noteworthy achievements.

MEMORY TICKLER FOR PATRONS.

A rather novel idea has been evolved by Mr. James S. Squire, of the Empire Theatre, Southampton. A most ludicrous comic picture was billed for the popular Bugle Street house, and a special handbill was distributed broadcast, this alone causing considerable amusement in the neighbourhood. The

sentence, "It Will Tickle You," and a feather affixed below were the main "lines," and proved very effective in reminding patrons of the good things to be viewed at the Theatre near the famous old Quay. Mr. Squire has, by the way, no objection to others availing themselves of the idea, or one on similar lines.



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NORTHERN NOTES.

(BY OUR SPECIAL CORRESPONDENT.)

Mr. George V. Wybrow, the manager of the popular Elswick place of entertainment, the Crown Electric Theatre, Scotswood Road, Newcastle-on-Tyne, last week introduced a novelty of a most distinctive character, and that his venture met with the entire approval of his patrons was indicated by the large measure of support that was accorded him at each performance. His experiment was nothing less than providing for each evening a programme entirely different from its predecessors, and the total length of film exhibited on his screen during the week turned 34,000 ft. Not only was the programme different each evening, but each programme contained at least one picture calculated, and in fact proved, to be a big attraction. For instance, he opened the week's show with a stirring adventure of "Nick Winter," the reputed cinema detective, and he followed this up with such leading features as "The Greed of Gold," "The Pilgrim's Progress," "Tigris," and "In the Clutches of the Apaches." Each of these was supported by a most praiseworthy list of films, and the applause was practically continuous. But his ingenuity in seeking for and providing novelty did not cease there. On the Wednesday evening he gave a special Scottish performance, for which his dress circle accommodation was almost all booked up in advance. His star pictures for that performance included "A Highland Romance" and "Shon, the Piper," and a talented vocalist was engaged to sing a number of Scotland's national airs and ballads. The Scottish performance was all the more successful because of the great enthusiasm that at present exists in the city in regard to the raising of Scottish battalions for Kitchener's Army. One battalion has already been filled, and another is practically filled, and there is a project for raising one or two more Scottish battalions.

A seaside fixture which has aroused great attention is the complimentary benefit to Mr. Will Lincoln, the genial manager of the Electric Pavilion Theatre, Whitley Bay, the lessee of which is Mr. R. W. Brown. This benefit, arranged for Friday evening, November 6th, was anticipated with considerable interest by his large *coterie* of patrons, amongst whom he numbers many personal friends. Not only were arrangements made to provide a particularly rich pictorial programme, but several well-known and talented entertainers in the district came forward with generous offers to contribute towards the

entertainment, in honour of Mr. Lincoln. It was on November 30, 1913, that Mr. Lincoln took over the control of the Pavilion at Whitley Bay, and his indefatigable and expert management, his courtesy, and the consistent manner in which he has endeavoured to put the best of the pictorial matter procurable before his visitors has established the popularity of the Pavilion and earned for himself no small measure of praise and permanent estimation. Amongst the many high-class productions that he has exhibited on his screen may be mentioned "Antony and Cleopatra," "Little Lord Fauntleroy," and "The Sign of the Cross," whilst amongst his future bookings he has announced "Trilby," featuring Sir Herbert Tree, and Miss Marie Corelli's "Vendetta." Mr. Lincoln is a native of South Shields, which is separated from Whitley Bay by little more than the breadth of the River Tyne, and he is able to appreciate at a proper value the likes and the dislikes of north country audiences. By no means advanced in years, he has nevertheless a very wide and varied experience behind him in the cinematograph business. Under his direction the animated pictures were introduced into Darlington, and he has been engaged in several ventures and undertakings of a pioneering description, and success has been his reward. He was made the recipient of many congratulations on the occasion of his benefit, but there were none of which he was undeserving.

Residents in North Shields had the opportunity of seeing several of the best of the patriotic films. Amongst those that were on exhibition in that borough at the back end of last week was the magnificent naval drama, "England's Menace," which was shown exclusively at the Picture House, in Ocean Road, where it formed the leading film in a goodly array of films provided for the continuous performance. "Your Country Needs You" and an instalment of "The Whirlpool of War" were at the Palace Electric Theatre, along with a delightful series of war cartoons. The Queen's Theatre, Mile End Road, did good business with "A Lady of Quality," Miss Cecilia Loftus, who plays so prominently in this cinema production, being in herself a good attraction. "Out of the Shadows" was the leading feature at the Grand Electric, Ocean Road, and at the King's were shown "Dr. Fenton's Ordeal" and "Lead, Kindly Light."

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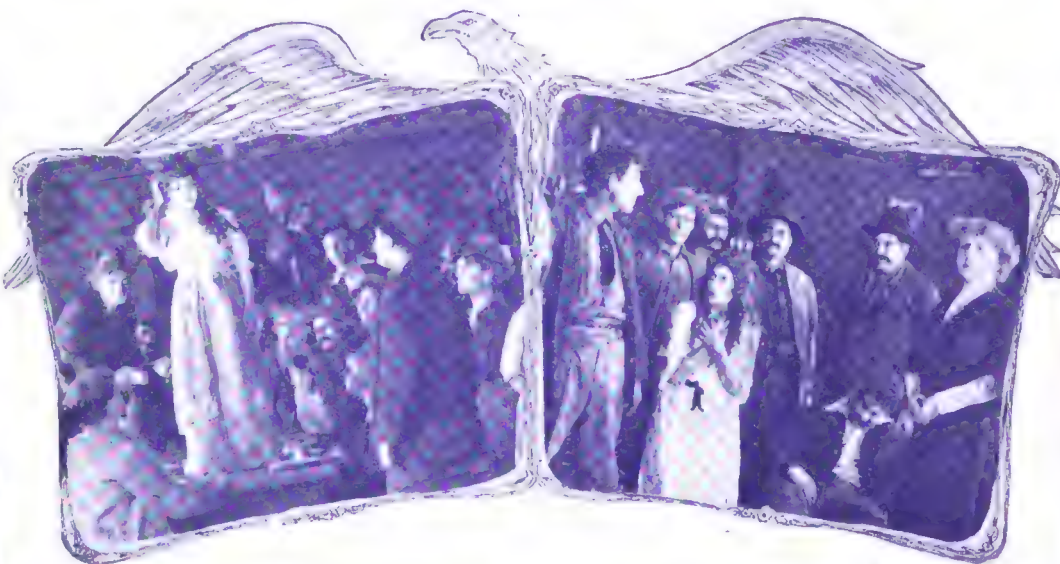
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SUNDAY CINEMAS.

UNSUCCESSFUL PROSECUTIONS.

There were further prosecutions, on Thursday and Friday last week, of proprietors of cinemas for un-day opening, which resulted in the first case instituted by the Middlesex Licensing Committee being unsuccessful. The Middlesex authorities have prosecuted at least one, in some cases two or three, cinema proprietors in each of the seven petty sessions of the county, and up to Thursday have secured a conviction in every case.

It was at Tottenham that they lost their case, the defendants being the North Metropolitan Theatres, Limited, who were summoned in respect of the opening of Canadian Rink Cinema, High Road, Tottenham, on Sundays in August and September. There were also summonses against the proprietors of the Corner Picture Theatre, Seven Sisters Corner; The Alcazar Picture Theatre, Edmonton; and the Electric Coliseum, Green Lanes, Harringay.

The case of the Canadian Rink was dealt with first. The prosecution, conducted by Mr. J. L. B. Ribsdale, proceeded on the same lines as in the other cases, it being contended that the Middlesex authorities have power to insert conditions and restrictions in the licences which they granted. The defendants, it was alleged, had contravened those conditions inasmuch as they had opened on Sundays, which was a breach of the conditions.

Mr. Bodkin, K.C., appeared for the defence, and he argued that an offence of the Cinematograph Act of 1909 must be with regard to a lawful Act, and having quoted the Act to show it related to exhibitions of inflammable films, he said there was nothing to prevent Sunday opening of places which exhibited "non-flams." The defendants had used such films, and therefore there was no offence so far as the Act was concerned. There was no general powers under the Act to licence picture shows. The only object of the Act was to insure the safety of places using inflammable films. In this case no evidence had been called to show inflammable films were used, and, as a matter of fact, they were not.

The Bench, after deliberating in private, held that there was no evidence to show that the defendants had acted *ultra vires* according to the Act, and therefore the case was dismissed. In the event of the parties appealing—which he (the chairman) understood would be the case—the Bench agreed to state a case.

On the decision being given, the summonses against the other defendants were adjourned *sine die*.

There were further summonses down for hearing at the Wood Green Police Court on Friday. The defendants were the Wood Green Palladium, Palais de Luxe, and the Crown Picture Theatre, and they were each summoned in respect of eight summonses. On the cases being called, the Bench intimated that, in view of the decision the previous day, they suggested the summonses should be adjourned *sine die*.

Mr. Ribsdale, who appeared for the prosecution, said he understood that Mr. Moss Cohen, the proprietor of the Crown Theatre, had used "mixed films," and therefore he proposed to proceed with that case.

Defendant was called, and his brother, Mr. Mark Cohen, stepped forward and said that Mr. Moss

Cohen was in America and had no knowledge of the summons. He mentioned that the place was under management, and he (Mr. Mark Cohen) had no control.

The prosecution asked leave to demand the summonses and substitute the name of Mr. Mark Cohen as defendant. This was granted and made returnable for to-morrow (Friday).

At this stage Mr. Tristram Beresford, who appeared for the Palladium, asked leave to be released. He understood the Bench did not propose to hear the summonses, and he asked, therefore, that they might be adjourned *sine die*. Exception was taken to Mr. Beresford's request by the prosecution, who asked that they might await until Mr. Beasley, the Chairman of the Licensing Committee, arrived, in order to consult him in the matter. Mr. Beresford replied that, with the greatest respect in the world for that gentleman, he (counsel) could not see how Mr. Beasley could over-ride a decision of the Bench. The parties were released and the summonses accordingly stand adjourned *sine die*.

With regard to the Palais de Luxe, Mr. C. Doughty, who appeared for the defence, submitted that they were not in possession of the premises, and, therefore, were not the right persons to be summoned. He explained that there had been a dispute over the conveyance and, pending a judgment of the High Court, a Receiver had been appointed. That gentleman was in possession and, as a matter of fact, had appointed the present manager.

The prosecution did not admit Mr. Doughty's contention and called evidence to show that the Palais de Luxe bills were displayed outside the premises.

A legal argument took place on the powers and duties of a Receiver, and in the end the Bench upheld Mr. Doughty's contention. The defendants made an application for costs, and Mr. Doughty pointed out that the rates as long ago as last July were paid by Mr. Shay, the Receiver, so that the fact must have been known to the Middlesex authorities. The Bench disallowed the claim.

It will thus be seen that in the four cases instituted during the week-end, the Licensing Committee lost three—one on the evidence and two in respect of wrong parties—and the fourth case stands adjourned.

At Hendon, last week, two prosecutions for Sunday opening of cinema theatres came before the divisional magistrates. Several dates in August and September were covered by the summonses issued on behalf of the Middlesex County Council. The Bench imposed fines and costs amounting to £24 12s. in the case of the Golder's Green Hippodrome, and £19 5s. in the case of the Hendon Cinema.

A KINDLY ACTION.

Messrs. Hawthorne and King, Limited, proprietors of the People's Picture Palace, Meltham, gave a special benefit performance recently, on behalf of Mr. Ernest Wroe, who was very severely injured at a local brickworks. The theatre was well filled, and, in addition to a first-rate entertainment of pictures, a popular local vocalist, and a well-known humourist gave their services.

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PICTURES IN IRELAND.

By "PADDY."

TRADE AND GENERAL.

I dropped up the other day to see Mr. Young of the Gaumont Company, Lord Edward Street, Dublin, and found things going very brisk in that quarter with orders for the famous Chrono coming in thickly. Bookings in exclusives are also heavy, while the demand for war topicals, and films bearing on the great conflict, continues to be phenomenal. Altogether, Mr. Young seemed pleased with how matters were progressing, and he expressed the opinion that the falling off on account of the war was practically negligible. The astounding war drama, "For the Empire," is booking well, and it may be interesting to note that it is being screened at the Bohemian by Mr. Sparling. "The Heroine of Mons," a Clarendon production, also merits the serious consideration of exhibitors. "She Stoops to Conquer" should prove a gold-mine to the enterprising exhibitor who screens it, everyone being more or less familiar with Goldsmith's celebrated comedy. For those showmen who lean towards the "Wild West" film, Mr. Young has a fine exclusive in "Arizona." More appropriate to the moment, however, is the topical released on Monday last, "The Johannesburg Bandits."

At 40, Dawson Street, Dublin, the Ideal Film Renting Company have been established now for some little time. Business is pretty good all round, and they are receiving any number of inquiries for film hire and exclusives. Six of their best exclusives are those featuring Betty Nansen, and produced by the Nordisk Company. "For the Sake of a Man," "Her Hour of Temptation," and "Was She Justified" are three titles I have selected at random. An exclusive well worth a booking by provincial exhibitors is "Joan of Arc," one of the leading scenes of which includes the crowning of the King in Rheims Cathedral. Special posters are available for this film. If one's taste runs to melodrama, The Ideal have "In the Shadow of Big Ben" and "When London Sleeps." "The Money God" is another powerful drama which has had a tremendous success. There is little doubt that by opening in Dublin, The Ideal Company have stimulated competition and made it possible for exhibitors to make a better selection on the spot.

A call at the General Film Supply found Mr. Whitton up to his eyes literally in work. The filming of "topicals" appears to be Mr. Whitton's special forte, and on Saturday he

started for Cahirciveen in order to film a local event.

On Thursday last I ran into Mr. Hagan, the Scottish and Irish representative for Messrs. Ruffells' exclusives. He informed me, that although he had only been in Ireland quite a few days yet, he had secured bookings running to over £350. This clearly demonstrates the drawing power of a Ruffells' film, and the sagacity of the exhibitors who booked them. Mr. Sparling, of the Bohemian, Dublin, secured a considerable number from Mr. Hagan.

DUBLIN.

Mr. Bob O'Russ screened two powerful features at the Mary Street Picture House last week. These were "Fight on the Frontier" and "Prowlers of the Wild." The latter was a 101 Bison, and the former, a Warner's feature. This theatre is now equipped with a beautiful balcony, admission to which is covered by 6d., 0d. and 1s. Gaumont's latest war special, "The Johannesburg Bandits" was shown at Sackville Street house last week, in addition to "Night Hawks," "British Bulldogs at Gun Drill," and a splendid Sterling release, "The Flirt." "Called Back" was the feature at the Grafton House, and this film was advertised in the Dublin papers by one of the high-class and well drawn up advertisements of the Provincial Cinematograph Theatres, Limited. In fact, when these advertisements appear, they constitute quite an attraction.

Mr. Manley, of the Cosy Cinema, asks his patrons the question, "Why is the Cosy Picture House called a cinema?" Answer: "Because, when you have seen the pictures you go home any say, 'I've seen 'em ma. and, my word, they were extra.'" "Soul of the South" and "The Gipsy Child" were the principal attractions there last week, and these were helped out with a fine selection of war films. My old friend, Mr. Sullivan, of the Dorset hall, continues to screen one of the best selections of films to be found in Ireland, and that's saying a pretty good deal. Last week the star films included such top-liners as "The Battle Ground," "Tony, the Greaser," "The Sacrifice of Kathleen" and "Madam Coquette." Mr. Sullivan reports good business, although there has been some slight falling off, due to the scarcity of money with the poorer classes. At the Irish Cinema, Capel Street, the best film was "House on the Glacier." "The Curse of the Golden Land" and "The Outlaw" were also screened.

A GREAT SUCCESS

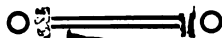
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North Staffordshire Notes.

(BY OUR OWN CORRESPONDENT.)

The management of the Majestic, Stoke, report very satisfactory returns as a result of a programme which was headed by "Vendetta," a smart adaptation of Miss Marie Corelli's famous novel, produced by the Hecla Film Company. This feature attracted a constantly crowded "house," thus giving further proof of the contention that it pays to go in for the good things. But Mr. Granger does not rest at billing a good top turn. There is always a fine level of excellence throughout his programmes, and one is not surprised to learn that another grand list this week, starring "A Million Bid"—the much talked about five-part Vitagraph issue—is attracting big crowds. This is the film which broke all records by being shown at 250 successive exhibitions at one picture house. Apart from this special, there is a complete change for the second half of the week.

At the Prince's, Stoke, all possible effort is exercised in the direction of obtaining the latest news in pictures from the seat of war, and besides the three best-known bi-weekly publications, war specials form the principal attractions. "The Fall of Antwerp" was chief among other items last week, and "The Leopard Lady" took a leading part in the ordinary bill.

"The Adventures of Kathlyn" series is scoring big successes at the Fenton Picture Palace and the Cobridge Cinema. The former hall, which is under new management, mix vaudeville with their pictures, and turns of patriotic interest are being received with much popularity.

A particularly good selection of war pictures at the Hanley Empire last week comprised views of the fall of Antwerp, and scenes of the entry of the Germans into that city and the transference of the national flags. Other films included "The Eleventh Commandment," "The Bolted Door," and numerous very acceptable comedies.

The Imperial, Hanley, are now showing a capi-

tal film taken among our marines who are interned with the kindly Dutch. "The Tragedy of a Cinema Girl" and "The Acid Test" were prominent in the previous list.

"Betrothed" has made good business at the Hanley Lyric, supported by the drama, "What Shall It Profit a Man?" and a series portraying Mr. Seymour Hicks and Miss Ellaline Terriss in their latest dances, as well as some splendid war numbers. The programme in the latter portion of last week was entered upon with the second part of "Lucille Love," followed by the Bison jungle drama, "From the Lion's Jaws."

I called at the Burslem Picture Palace on Saturday night at about 8 o'clock, and was unable to find a seat. This is the biggest hall in North Staffordshire, and it can be well understood that if a place where there is seating accommodation for 1,700 people is filled, the others are having a similar experience. It is a fact that such is the case all round. The biggest surprise in the district is that the threatened slump in attendances at the picture halls has never materialised. I feared it, along with others, but all places of amusement are doing very well, and the picture palaces are enjoying a real winter season. It is urged in some quarters that the cause is to be found in a desire by the populace for something to take their minds off the horrors of war, but that can scarcely be the case having regard to the big proportion of war films thrown on the screen. The explanation seems to be that the mass of people do not miss the nimble threepence, and that others who pay more still find employment and business good enough to allow them some luxuries.

"His Country's Honour," "The Impersonator," "The Old Maid's Baby" (featuring John Bunny), "The Passing of Diana," and "Pimple Enlists" are among the present attractions at the Burslem Palace. Next week "Monsieur Lecoq, Detective," and "The Belle of Yorktown" will be the special features.

UNUSUAL OCCURRENCE AT A LEICESTER HOUSE.

The prevailing patriotic enthusiasm was made manifest in a rather striking manner just recently at the Picture House, Granby Street, Leicester. Captain Pritchard, of the National Service League, had just concluded a stirring recruiting appeal, and "God Save the King" was being lustily rendered, when it was noticed that one occupant of a seat remained seated. Quietly requested by the manager, Dimized by Google (who at once appreciated the "feeling" in the house) to leave, the offender stolidly refused, and the

National Anthem being over, an angry demonstration followed, the entire house, balcony and all rising to give expression to their indignation. An attempt on the offender's part to mount a seat with a view to making a speech, relieved Mr. Salmon of a rather delicate position, for there was now a very sound reason for his forcible removal, and this, with the willing aid of a few stalwart Territorials, who were present, was speedily effected. A further short speech by Captain Pritchard, in which three cheers were called for and heartily given on behalf of the general manager, closed this unusual incident.

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Hull and Coastal Notes.

(BY OUR OWN CORRESPONDENT.)

Here is a direct negative of the statements made some few weeks ago, that all picture palaces, or at any rate, a great many of them would go to wreck and ruin as a result of the war. So far as Hull is concerned, all the facts have proved the contrary, and now comes the opening of another picture palace for the city, the second since the commencement of hostilities. This is the West Park Picture Palace, opposite the West Park, Anlaby Road, and the opening ceremony took place on Monday. The cinema, which possesses a very neat exterior appearance, being built of red brick with stone facings, and bearing the City Arms on the frontage, is in a district entirely reserved to itself so far, and should secure a good patronage from Newington alone, besides the neighbouring suburbs. The interior decorations and furnishings are all that can be desired, and special reference will be made to this enterprising venture later. Mr. J. W. Locking is the chairman of the company concerned, and the first directors, Mr. W. Stephenson, Mr. L. E. Kippax, Mr. Ernest Ostler and Mr. Richard Taylor. Mr. R. C. Bellamy is the secretary, and Mr. Tom Lunn the manager.

Mr. William Morton's latest acquisition at the Prince's Hall, is the Vocal Cinema, which is becoming exceedingly popular. Mr. Morton is satisfied with nothing that is not unique, the very latest and the very best, and that is not calculated to be popular. Subjects for the Vocal Cinema are changed twice a week. The synchronism is perfect, and the pictures are a success. "Little Lord Fauntleroy" is being featured this week, and Mr. Tom Bogue, the manager, is having to deal with big houses. Mr. Morton also ensured a good patronage at the Holderness Hall, for Mr. Norman Wilkinson, by securing as the two special pictures, "Tears of Repentance" and "The Mysteries of Paris." Whilst in the George Street district the other day, I noticed that great progress is being made with Mr. Morton's new and magnificent cinema, the Majestic, which has the appearance of being ready for opening before many weeks are gone. The building has got well beyond the skeleton stage, and its imposing characteristics are beginning to show.

Taking a trip round the Newland district a few days ago, I was surprised to see the advance that is being made with the Monica, Newland Avenue. It will be a capacious hall, and the front is entirely of grey stone. It should be finished in a very few weeks.

There was quite a pleasant surprise in store on visiting the Gaiety, Market Place, last week. Since my last visit, Mr. G. F. Picton Thomas had had the interior of the building redecorated, and the walls had been treated with beautiful imitation art tapestries, which presented the hall with a comfortable and inviting appearance. Besides this, the manager is deserving of the credit for the exceptionally clear and faultless picture which I saw on the screen, and his regard for the right kind of subjects is also admirable. On this occasion the picture was "He Paid the Price," a three-part drama of domestic life, which develops into a war picture, full of interest, but lacking in unnecessary horrors. One or three days later, when I chanced to be passing the Gaiety

and paid a call, the principal attraction was "In Honour of the Seventh," and the rest of the programme was well varied, including "Dashwood" and "The Rope of Salvation."

Having frequently commented on the excellent programmes which Mr. Robert Freeman (chairman of the Board of Directors), secures for the Tower and Strand cinemas, the only emphasis needed is to say that this week's special attraction at the Tower, where so many historic films have been shown, is the film adaptation of Wilson Barrett's "Sign of the Cross," which is being retained for the full six days. Whilst the picture is being shown, the efficient little Tower Orchestra plays the music, specially composed for the play. The Strand has been featuring "The Eagle's Mate," and for the latter part of the week there is "The Red Club." The series of educational pictures on "How We Get Our Silk," is proving of great interest here.

As at Hull, "The Lights O' Scarborough" are also low, and the fronts of the picture palaces present a really unique appearance. This is particularly so because three of the cinemas are on the South Foreshore, and here all the lights are completely shielded so as not to outline the coast. In this respect Mr. J. W. H. Catley, the enterprising manager of the Palladium, has issued this notice: "Although for public safety our lights are down in front, our light still shines as brilliantly as ever on the screen, to the pleasure of large audiences nightly." Last week's special war picture here was "The Naval Secret," featuring an aeroplane raid. "Atlantis" was shown in the latter half of the week, and in the first part of this week "Joseph in the Land of Egypt" was a great attraction. Mr. Catley has secured two fine recruiting pictures, "An Englishman's Home" and "England's Menace."

Mr. W. D. Mackenzie has been doing the business at the Olympia with "Chained to the Enemy," one of the best war pictures yet released; "The Bags of Silver," "The Chloroform Clue" (featuring the famous Nat Pinkerton), the Kathlyn series, and "The Cross of Crime." The manager can hardly have been lacking in humour when he placed "Twenty Minutes of Love" and "Back in Five Minutes," in the same programme.

In the first half of this week Mr. Quinton Gibson did excellent business at the Picturedrome with "The Water War" and "The Spy," two subjects which proved the doyen of the local picture world enterprise in times like these. For the next three days there was "The Red Man's Burden."—The pictures at the Royal Cinema for the week have included "How Busker Burke Made Good," "The Gallop of Death" and "Tricked by a Photo."

Mr. H. A. Whittaker's Grand Picture House has been well filled this week during the screening of "Betrothed" and "A Nation's Peril" as well as "The Octoroon." Likewise, at the popular Londesborough there have been big audiences with "England's Menace," "Pimple Enlists," "The Breaking Point," and others. The former was so good that it was retained for the week. The Londesborough Ladies' Orchestra is a new attraction.

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In the Metropolitan District.

(BY OUR OWN CORRESPONDENT.)

The Wembley Hall Cinema announces itself to be "entirely British owned," adding "No German or Austrian shareholders." Soldiers in uniform are admitted half price to certain seats. Last week's principal attractions were "Locked in Death" and "Outwitted," with "Gaumont Graphic" pictures of scenes from the war. For next week "Raised from the Ranks" has been engaged.

At the Ionic Theatre, Golder's Green, last week, the star films were "On the Verge of War" (a spy sensation), and "The Vultures," besides latest war pictures.

The Holloway Grand Pictures Cinema is making a point of screening "all the latest war news." Other attractions last week included "One Minute too Late" and "The Tragedy at the Pepper-box Inn," too "A Bronze Idol" (Hepworth), and "The Lure of the Car Wheels" (Lubin). Special topical interest was provided by "The Defence of Belgium."

One of the largest and best appointed bioscope houses in the north of London is the Highbury Imperial Picture Theatre, which has seating accommodation for about 2,000 people. Recent successes have been the "Gaumont Graphic" films of war scenes. A star attraction was the Essanay drama, "Night Hawks," and humour was provided by Clarendon and Vitagraph films, showing the exploits of Jack Spratt and John Bunny respectively.

At the Highgate Empire (late the Electric Pavilion), the ceremonial opening of which, by the Mayor and Mayoress of Islington, was reported in our last issue, "The Sign of the Cross" offered a powerful attraction throughout last week.

The Scala Cinema, Finsbury Park, submitted a strong programme for the entertainment of its patrons last week, when the star films were "The Ruby of Destiny" and "The Passions of Men." The orchestra is an additional attraction here.

"The Power of the Press" and "The Battle of the Sexes" provided excellent fare for visitors to the Finsbury Park Rink Cinema last week.

The Crouch End Hippodrome sported, as an extra attraction to its pictorial pleasures last week, the singing by Mr. Roland Hughes of the Belgian patriotic song entitled "Bravo, Belgian Boys," with chorus, in which the audience were invited to join.

The Palace, Seven Sisters Road, made a hit recently through the screening of "Nero and Agrippina" throughout a whole week. Subsequent top-liners have been "The Lady of Monserau" (founded on Dumas' novel, "Chicot the Jester"), and "The Circus Girl" (featuring Madame Polaire). Quite recently Mr. W. Parker, manager, entertained a party of Belgian refugees to tea and a special selection of pictures including, in honour of the visitors, a portrait of the King of the Belgians.

The Grand Cinema, Westbourne Park, was to the fore last week with "On the Verge of War" and "The Hand of the Law," and "Her Secret Oath" and "The Passing of Diana."

At the Prince of Wales Picture Playhouse, Harrow Road, the attractions last week included the films "Vendetta" (founded on Marie Corelli's novel of that name), and "The Workers' Way."

Business is brisk at Shepherd's Bush owing to the presence in the district of a large contingent of newly enlisted soldiers. The Amalgamated Circuit Cinematograph Theatre is getting its share of the increased patronage resulting, and the management have issued pass tickets, on presentation of which soldiers are admitted at half-price. Last week's films included "Drink" and "On the Verge of War" in the earlier part of the week, and subsequently "The Wife" and "The Passing of Diana. Mr. W. J. Hoor, late manager of the Circuit house at Walham Green, is in charge in the absence of Mr. F. C. Iversen, who is away on military duty, as are several members of the staff.

At the Park Cinema, Ravenscourt Park, an additional attraction to the pictorial pleasures to be found at the house has been provided in the shape of selections by the Corona Orchestra. Last week's films included "The Rajah's Tiara," "The Sheep Herders," "Eve's Daughter" and "Somebody's Sister."

"No place will please me so" is the line which heads the posters advertising the attractions of the Silver Cinema, Shepherd's Bush. Evidently the management has a ready wit in the adaptation of Shakespeare as well as in the catering for public patronage. Last week this house was going strong with "Called Back" and "Saved From the Sea" was also being screened. A strong point is the orchestral and organ programme, which adds to the attractiveness of this latest addition to the picture palaces of the borough of Hammersmith.

The Broadway Gardens Cinema Theatre, Walham Green, has a position of unique advantage, situated as it is at the end of the arcade booking-hall of the District Railway station at Walham Green. The management is reasonably proud of the excellence of its orchestra, whose musical ability has received widespread recognition. Present programmes include films illustrating the war, drama and science.

The Red Hall Picture Palace, Walham Green, was going strong last week with "Mr. Barnes of New York" (featuring Maurice Costello) and "Dealers in Human Lives."

At the Putney Pavilion last week Mr. Sydney Lyndon, the manager, was drawing interested audiences to see "The Scales of Justice" and "Her People" (in which is featured Miss Florence Turner).

"The Midnight Wedding" was a top-liner last week at the Putney Bridge Cinematograph Theatre.

Richmond picture palace frequenters had a good time last week when "Trilby" (featuring Sir Herbert Tree's company at His Majesty's Theatre), was shown at the Castle Theatre. The Talbot picture Theatre presented "Little Lord Fautleroy."—Across the river, at the Lyric Picture Palace, Twickenham, the attractions included "The Woman Pays" and "In the Days of Trafalgar."

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Liverpool and District.

(BY OUR SPECIAL CORRESPONDENT.)

Taken as a whole, trade at Liverpool is quite normal. Of course, in certain districts there is a slight depression, but in others the conditions are much better than usual. This satisfactory state of affairs may be attributed to the abundance of employment for the working classes, for whom, as a matter of fact, there is more work than there are workers, and the leading employers of labour are in a quandary as to how to act, fearing that unless the necessary labour can be obtained some of the trade now being done may be diverted to another port.

To-day (November 5th) is what is known in Liverpool as "Cinema Day," and the takings at over thirty theatres will be devoted to one of the Relief Funds. The circumstances in which this gigantic effort is being made by the Liverpool managers are, as I have stated in the foregoing paragraph, are exceedingly favourable, and there are reasons for hoping that the proceeds will exceed those realised at the recent patriotic *matinée* given under the auspices of the theatrical profession at the Liverpool Olympia—the city's largest place of amusement, which accommodates 3,500 people. On that occasion a large number of patriotic badges, painted by Mr. Perry, of Myrtle Street Picturedrome, were on sale, and realised quite a handsome amount, and I understand that Mr. Perry has been preparing a large number of these emblems for sale on "Cinema Day." Tickets for to-day's entertainments have been on sale for the last two or three weeks, and are available at any of the halls mentioned on the back. Benefits in aid of the Prince of Wales' and the local Fund have already been given at some halls, but none of these, I am reliably informed, with perhaps one or two exceptions, are expected to make a second contribution. There has been a good demand for tickets, and there is every augury that the effort will supersede anything of the kind ever held before. In some cases special programmes are being compiled for the occasion, while other halls no doubt will be embellished with the Allies' colours. The Aigburth Assembly Picturedrome, of which the proprietor is Mr. A. Scott, is to be elaborately decorated with over 600 flags and streamers, besides models of the national coat of arms.

The support which is being accorded the three central cinemas has never been better, and it very frequently happens that, on other days besides Saturday, hundreds of people are turned away. The halls to which I refer are the Prince of Wales, the Palais de Luxe, and the Lime Street Picture House, which have a total seating capacity of nearly 3,000. Apart from their excellent positions, it is no secret that they owe the phenomenal success to the first-class programmes which they place before the public. None but the latest releases are shown, and each of the halls features the light drama, comedy and war news and pictures. The Prince of Wales is one of the theatres owned by the Provincial Cinematograph Theatres, Limited, and regularly features the superb productions of the London Film Company. Last week, Hugh Conway's great drama, "Called Back," portrayed in three parts, exemplified the traditions both of the management of the Prince of Wales and the film producers, and the usual crowded houses were the order of the week. There are two cafés at this favourite rendezvous, and although the theatre, in common with the two others, does not open until 2 p.m., refreshments can be obtained from 11 a.m. The Palais de Luxe, of which Mr. J. A. Lobb is

the manager now, announces as top-lines "The Circus Boy" and "Our Helpless Millions Saved," while at the Lime Street Picture House, immediately opposite and in the glare of the Palais de Luxe's hundreds of electric lights, featured "A Wayward Daughter," "Susannah's New Suit," "The Seventh Prelude," "Sons of the Sea" and "The Two Step-children." Each of these halls give a continuous performance from 2 p.m. to 10.30 p.m.

There is not a local picture theatre without its collecting box for the local branch of the Prince of Wales' Fund, and I have heard a number of varied opinions—for and against—the practice of continually "poking" a collecting-box at patrons entering a place of amusement. Most managers are adverse to passing the box round the theatre or collecting at the entrances, believing, and righteously, too, that there have been sufficient demands on the slender purses of the vast majority of the working classes. The boxes, however, are placed in conspicuous positions, so that anyone disposed to give has every opportunity of doing so. Side by side with the collecting box at the Queen's Picturedrome, Walton Road, the courteous manager, Mr. J. A. Lobb, has placed a basket artistically draped with Union Jacks, for depositing cigarettes to be sent to the troops. The response to Mr. Lobb's appeal to smokers not to forget a "whiff" for Mr. Thomas Atkins has been fairly good, and it has been observed that more cigarettes find their way into the basket than pennies into the Relief Fund box. Last week, Mr. R. Coleman, of the Warwick Picturedrome, reverted to a bi-weekly change of programme instead of a nightly. This decision, as I stated a short time previously, has been come to in deference to the wishes of patrons, who have shown their appreciation of the change by attending in increasing numbers. "Married by Proxy" and "A Mother's Heart" were the leading features of last week's programme.

The Granby Cinema, Granby Street, a handsome cinema seating 650 people, is now under the management of Mr. G. H. Grundy, formerly of the Warwick. Mr. Grundy has succeeded Mr. Cooper, who retired owing to ill-health. Business is well up to the average, and the continuous performances from 6.30 to 10.30 p.m. are well supported. The most successful recent attractions have been "Lucille Love," "Behind the Footlights," "All For His Sake," "The Impersonator," "The Crucible of Fate" and "The Trade Secret." Mr. Grundy hopes shortly to select his own pictures, which, in the past, have been selected and supplied by the film renters. The manager's son, Mr. Alfred Grundy, who was employed by Messrs. Weisker Brothers, of Kinema House, is now serving the colours in one of the local "Pals" battalions.

On visiting the Premier Picture Palace, Smithdown Road, the general manager, Mr. Byland, informed me that, at the instigation of the local police, he had been summoned that week for the exhibition of an alleged objectionable film. No effort is spared by Mr. Byland to procure none but the finest and most elevating films, and consequently he vigorously disputed the information which had been laid by a police-sergeant, who, by the way, when visiting the theatre, committed a breach of the rules by standing in a gangway. On being reminded of the magistrates' rules he sheepishly occupied a seat. Mr. Byland's defence was conducted by a well-known barrister, and the summons against Mr. Byland was dismissed.

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PICTURE PALACE.—CROWD IN STREET.—OBSTRUCTION OF ADJOINING PREMISES.

F.C. writes:—Some complaints are being made by one or two shopkeepers and others of the line of people who stand or form up outside this cinema palace every evening, in order to get into the building immediately the doors are opened to secure the best seats at their respective prices. I don't see that I can prevent them or that I can do anything in the matter. I have never heard of such a complaint in this town or anywhere before, in respect of any of the ordinary theatres or of the cinematograph shows. Can you tell me what is my position and my responsibility (if any) with respect to the matter.

Answer:—The question which arises is whether on the facts of the case there is a using of the highway in such a manner by these people as to cause an obstruction amounting in law to a nuisance. If so, he may, on being sued by the shopkeepers, have to pay damages. Perhaps, by opening the doors a little earlier and obtaining the aid of the police on duty to assist in regulating the queues, say along the edge of the pavement, the difficulty may be to a great extent, got rid of. (See the case of *Lyons, Son and Co. v. Gulliver and The Capital Syndicate, Limited*, 29 T.L.R. 428.)

AGREEMENT WITH FIRM AS AGENTS' AND BUSINESS MANAGERS' COMMISSION.—DISSOLUTION OF PARTNERSHIP.

A.B. writes:—In July, 1912, A gave a commission note to J and B, who were in partnership as agents, authorising them to act as his agent for three years with the option of a further three years and agreed to pay a commission of 15 per cent. on all his earnings in his profession during the time they were acting for him. In January, 1912, J and B dissolved partnership. Since then A has refused

to pay the commission to J and B on his earnings, and they threaten to sue him for it.

Answer:—The commission note given to J and B does not entitle them to claim commission in respect of engagements and earnings obtained by A after the dissolution of the partnership.

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QUERISTS, writes:—

The B Company has had granted to it a monopoly in respect of the manufacture of certain goods in a foreign country. It has a trade mark there. It is bound by agreement with an English Company to supply the latter with all such goods required in the United Kingdom, and not to supply their goods to any other person in the United Kingdom. The agreement is to last until 1917. The English Company have registered a trade mark in England in connection with all such goods sold by them. The goods are handed over to the English Company in the foreign country, and then sent over here. The foreign company propose to register in England a separate trade mark for their goods sold in England, probably for the purpose of accustoming the public to the trade mark in preparation for the time when the agreement expires.

Answer:—A trade mark is defined by the Trade Marks Act, 1905, and must be one used or proposed to be used at the present time in connection with goods of the owner of the mark dealt with by him in the United Kingdom.

The Foreign Company, therefore, are not entitled to register a trade mark in England in respect of its particular goods during the continuation of the agreement.

MELTON MEMS.

Mr. Marshall recently put up a strong programme at the King's, and the proceeds on the Wednesday were generously handed over to the National Relief Fund. There was a patriotic ring about every picture. Since Mr. Marshall took over the management here, the King's has become increasingly popular. The latest "screenings" speak for them-

selves. "Daughter of the Alps," "The Drawn Blind," "Lost in Mid-Ocean," "The Price of Vanity" and "The Master Criminal."—Mr. Cox is no less enterprising at the Thorpe End Palace. War films have recently been represented by "Sons of the Motherland," "Silent Heroes" and "The Battle of Louvain." "The Harper Mystery" and "By Whose Hand?" were last week's dramas.

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(BY OUR OWN CORRESPONDENT.)

I came across an old friend of the Cardiff Trade this week in the person of Mr. Frank Ridge. His many trade acquaintances will be pleased to hear how he is progressing. He tells me that he is in charge of the new Pand y Field Picturedrome, Pand y Square, Tonypandy, Glam., since its opening, and is doing excellent business there. The Picturedrome is a modern hall, seating close on 1,000, and is luxuriously fitted out with private boxes. The grand circle will accommodate 200 of the patrons in comfort. The performance is a continuous one—from 6 p.m. until 10.30 p.m., and a morning matinée is given every Wednesday at 10.30 a.m., in addition to a children's matinée each Saturday. It will be remembered that Mr. Ridge commenced in the Trade here as assistant manager at the Cardiff Cinema, and when a sister hall under the same directorate was opened at Canton he was appointed manager there. He severed his connection with this firm to take up the position he now holds.

The Coliseum, Canton, is now admitting men in uniform at half-price. There has been some thousands billited around Canton, and the Coliseum is receiving the benefit thereof. Belgian refugees are admitted free.

A pleasant feature of the orchestra at the Castle Cinema is that it is composed of British, French and Belgian musicians, the latter being selected from refugees who have arrived here. Many congratulatory comments have been made by appreciative patrons of the Castle as to the excellence of the music provided.

"Flag Day" was a great day for the showmen here, but Moss Empires came "out on top" in more ways than one. Not only was it able to give the largest sum out of its takings that evening, amounting to over £700, but the astute Mr. Hutchison arranged an auction car, from which was offered kisses to the highest bidder. The proceeds, of course, went without deduction to the Belgian Relief Fund, which charity received the benefit of all takings that day. The much-kissed young ladies, who were members of a Revue company then playing at the Empire, were enthusiastically received at the evening performances. A crammed house was the result.

AROUND LEICESTER.

A highly prosperous condition of things continues throughout Leicester cinema circles, and judging from the excellence and variety of the latest programmes, is likely to continue. "The Operator at Black Rock" and "The Violin of M'sieur" are among the many attractions always to be found at the popular Picture House, Granby Street. Hanging in the luxurious lounge, handsomely framed and mounted, and suitably draped with the Union Jack—the long list of over a hundred gallant men connected with Provincial Cinematograph Theatres, Limited,—from the general manager (Sir William Bass, Bart.), downwards, and now serving with the colours, is an object of great interest. The enterprise shown by the Coliseum management by the introduction into Leicester of the striking social problem play, "Give Us This Day —" is reaping its due reward. At the Floral Hall, "Classmates" heads a whole list of good things—while another important house in High Street has a trump card in "A Dramatic Mistake." At the time of writing great crowds are flocking into the latter house to see Sir Herbert

I was pleased to find, on calling at the Gaiety Grand Cinema, City Road, that Mr. Churchill had offered his services to the local military authorities as a motor-cycle scout, and had been for some weeks attached to the 7th Welsh Cyclists' Reserve Battalion. How he managed to keep his hall going at the same time is a wonder, but he told me that he had a staff that could be relied upon, and he was able to put in appearance each morning and evening. He has handed in his resignation, and although the company (Somerald and Co.) will not hear of his going for good, he intends to leave his position in order that he may give his full endeavours in the service of his country. We trust that the end of the present strife will see him safely back in his old place.

The Coronet Picture House, Cathays, is now under new management, Mr. S. Solomon being in charge. Mr. Solomon has had considerable experience in the Trade as outside representative of Kineco, Limited. His brother, Mr. Barron J. Solomon, manages the Coliseum here.

With characteristic promptitude Mr. Bert Spathaky, the go-ahead manager of the Cardiff Cinema, has secured Mr. Kennedy Ellis, of Namur, to lecture at his hall. Mr. Spathaky has given the feature extensive publicity, and it promised to be received with great enthusiasm.

An accident which might have ended seriously occurred at the Gnull Hall Picture Theatre, Neath, last week. During the screening of the play the "Maid of Cefn Ydfa," which, by the way, was produced and acted by Mr. and Mrs. Will Haggard, well known in Llanelli cinema circles, the balcony collapsed and many of the patrons fell 6 ft. on to the floor. Happily, however, no serious injuries were received by anyone, the majority suffering from shock. The manager, Mr. Aldridge, with commendable presence of mind, announced that there was no danger, and a panic was averted. The performance was continued after accommodation had been found for those members of the audience who had been so suddenly deprived of their seats.

Tree and Company in "Trilby," now drawing to a close. At Silver Street Electric, "Mario" for the first half of the week, and "The Wheel of Destiny" for the latter end, are compelling features. An especially "strong" appeal (naturally) will be made by "Samson" in his week's appearance at Olympia, Narboro' Road, while at the Boulevard Electric, "Two Little Britons" speak for themselves. The new Shaftesbury Picture House keeps the ball rolling merrily. "The Port of Missing Men" and "The Passing of Diana" are among the current attractions. Well to the fore also is the spacious Tudor Cinema, Vaughan Street, where "Modern Outlaws" and "Repaid" are doing excellent service. This house claims to have the largest screen in the town, the general fit-up of the handsome interior being second to none. Other films, especially deserving of mention, are: "Prowlers of the Wild" and "The Battle of Shiloh" at the Belgrave Cinema. "The Harlowe Handicap," appearing simultaneously at the sister houses, Imperial and Star, and "The Tattered Mark" at the Knighton Cinema.

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COMMENTS ON THE FILMS.

BY OUR OWN REVIEWERS.

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The following critical film reviews are contributed by our own staff of critics, and contain candid opinions of the productions reviewed.

Any films not dealt with in this supplement, particularly "exclusives," will be found, as usual, either on our "Pick of the Programmes" pages, or in the body of the paper.

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BEAUTY.



Winsome Winnie.—Bright and taking comedy which, at times, becomes almost farcical. The plot is quite original in its way, and it is difficult to say which artiste excels another, the various rôles being so well interpreted. Undoubtedly, a genuine laughter raiser. (December 17th. 1,000 ft.)

FLYING "A."

The Taming of Sunnybrook Nell.—The wonderful Western scenery in this release is by no means the only recommendation. A pleasing little story concerning a wilful girl of the mountains who all but succumbs to the allurements of a villain and is saved by her lover is presented in forcible style. Unsophisticated in its way but splendidly played, Vivian Rich an ideal heroine. (December 17th. 990 ft.)

Daphnia.—An appealing and powerful drama and beautifully produced. Specially reviewed in our "Pick of the Programmes" section. (December 21st. 1,980 ft.)

H. A. BROWNE & CO., LTD.

AMBROSIO.

The Exile.—This production will be found quite up to the high standard of this company's films. Has an appealing story, some remarkably fine settings and is of uniformly good quality throughout. Vivid scenes of barricade warfare add a distinct topical interest. (December 10th. 1,950 ft.)

The Italian Navy.—One of the finest naval films as yet issued. Big gun firing aboard the battleships and torpedo practice are shown at close quarters, and wonderfully well. Although a reissue of magnificent quality, and, as a topical, of real value. (December 18th. 510 ft.)

BROWNIE.

Rival Reflections.—Well staged and enacted, this issue is, in reality, a comedy of studio life. The story is an ingenious one, and rather puzzling until the *denouement*, when the secret becomes apparent. Rival artists paint pictures, apparently of the same girl. Charming twins, wonderfully alike, provide a solution to the mystery. Action somewhat slow, but fairly good quality from photographic point of view, and an amusing issue. (December 14th. 945 ft.)

HARRY FURNISS.

Cartoons.—The fourth of this series of films, quite topical, and, as to be expected, smartly drawn and humorous. (November 2nd. 240 ft.)

Bringing It Home To Him.—This issue forms a well devised example of a patriotic nature, and, although described as comedy drama, contains some highly sensational scenes. Staged in good style, the story shows an idle son as the despair of his father, a retired colonel. Even the most pressing appeals fail to arouse the patriotism of Tom, who is "quite comfy" at home. Two soldier friends of the family



swear to make him join. Next day, a sudden onslaught by Germans, hordes of them, turns the mansion into a pandemonium. After great hesitation, Tom nobly defends his mother and sisters, and is taken out to be shot. What he sees after removing the cloth from his eyes, impels him to enlist. His departure for the Front closes a most effective and pleasing issue. (December 17th. 904 ft.)

DAVISON'S FILM SALES AGENCY.

B. and C.



Christmas Without Daddy.—A "topical" Christmas story which will probably succeed in arousing much enthusiasm among the juveniles. Daddy is called to the front, and the little family make what preparations they can for the festive season. On Christmas Eve the little girl dreams she is transported to Santa Claus' cave, with all its wealth of toys. She is given a glimpse of the past, present and future, showing how the toys, at one time made in Germany, are now manufactured in England. The family have a happy surprise on Christmas Day, for the husband returns in time for the Christmas dinner. (December 17th. 1,224 ft.)

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FILMS DE PARIS.

The Tournament of the Golden Tree, Bruges.—An interesting little subject, depicting the famous tournament which took place in 1468, on the occasion of the entry into Bruges of the Duke of Burgundy. The addition of an explanatory sub-title would considerably improve the film, which has been carried out on a lavish scale and is of excellent photographic quality. (December 17th. 414 ft.)



SCENE FROM "FOR THE HONOUR OF BELGIUM."

ENSIGN.

Ensign Cartoons.—The second series of "lightning sketches" from the pen of Mr. Frank Leah, introducing Sir John French, Sir John Jellicoe and Lord Kitchener. (November 12th. 233 ft.)

MARTIN.

Thumbs Up!—A mildly amusing short-length comic, dealing with the unhappy love affair of an eccentric poet. (December 14th. 596 ft.)

One Winter's Night.—An agreeable Christmas film, which is certainly more interesting than the majority of "seasonable" productions. The Squire's eldest daughter plights her troth to Dick Mason on Christmas Eve, but the parental approval is withheld until the young man proves his worth. Late that night burglars enter the house, and their capture is effected by Dick in a neat and speedy manner, whereon the Squire withdraws his opposition, to the unbounded delight of the lovers. The film is well produced and satisfactorily acted. (December 21st. 853 ft.)

ECLAIR.

Snowdrift.—A drama framed in an incident at a millionaire's club, where a poor wanderer, brought in from the snow, is induced to tell the story of his life—a tragic tale, the evil genius of which proves to be one of the wealthy club men. A good play, albeit somewhat artificial. Essentially a drama of action, it contains plenty of strong situations, and is fairly well acted in a straightforward manner. (November 16th. 504 ft.)

The Legend of the Lilacs.—A sufficiently effective romance, illustrating the picturesque Scotch legend that lilac, placed upon a murdered man's bier, will at once turn scarlet when touched by his slayer. The Scottish settings are quite well done, especially in view of the fact that the film was made in America. (November 16th. 1,020 ft.)

A Terrible Outlaw.—An amusing little comedy of some originality, briskly acted and well photographed. A member of an advanced women's club becomes editor of a Western paper. Courted by all the cowboys in the neighbourhood, she offers to marry the one who is successful in capturing a notorious bandit. Masquerading as the bandit, herself, she is caught by an eligible "tenderfoot," who consequently claims her hand. (November 16th. 1,020 ft.)

The Greatest of These.—A sufficiently pretty little trifle dealing with the fulfilment of a Biblical prophecy in actual life. The sentiments of the piece are conventional and somewhat artificial, but the story is, on the whole, quite effective. It is well acted by Belle Adair and other capable players. (November 19th. 1,025 ft.)

Success With De Feet.—A somewhat novel little farce, acted entirely by the legs and feet of the various performers, whose upper limbs and bodies are never brought into view. The humour is rather broad, and there is no plot. It is just a piece of "foot foolery." (November 19th. 500 ft.)

THOMAS A. EDISON, LTD.



Dolly at the Helm.—The eleventh of the "Dolly of the Dailies" series, reviewed in THE BIOSCOPE of August 20th, on pages 755-7. (December 14th. 1,030 ft.)

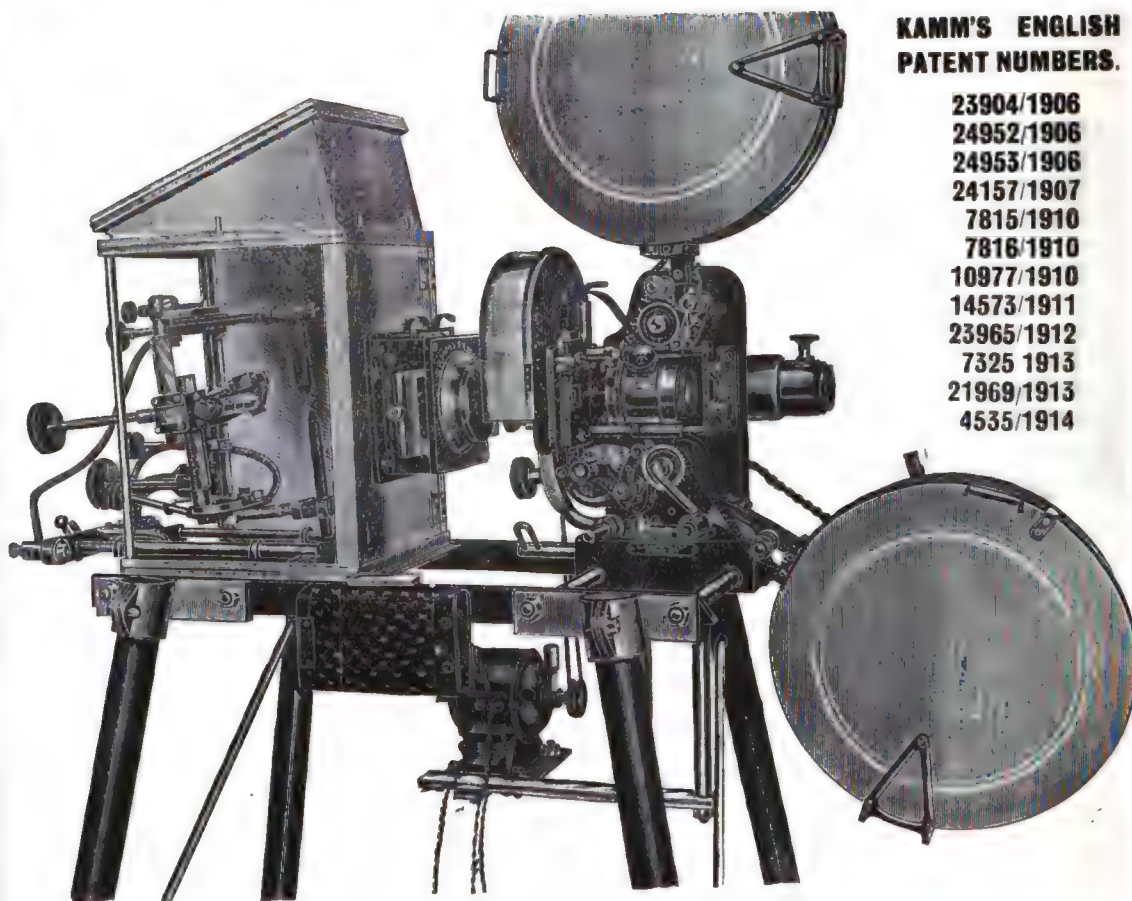
Andy Learns to Swim.—The latest of Mr. Mark Swan's clever comedies, devoted to the adventures of Andy, shows how that young hero overcomes his strong objection to cold water, and becomes an enthusiastic swimmer. His mother deprecates the waste of time, and Andy has to face the music, but his special providence gives him an opportunity to show the value of his accomplishment, and he is once more regarded as a hero. It is highly amusing and excellent played by this clever young comedian. (December 14th. 1,020 ft.)

The First Christmas.—This story of the Annunciation and the Nativity, a series of beautiful photography studies, was noticed in THE BIOSCOPE of October 29th, on page 472. (December 14th. 919 ft.)

Within the Enemy's Lines.—This excellent Christmas film was reviewed in THE BIOSCOPE of October 29th, on pages 472-4. (December 17th. 1,997 ft.)

Buster Brown Gets the Worst of It.—These delightful realisations of Mr. R. F. Outcault's famous cartoons should be eagerly welcomed by children during the Christmas holidays, and this is another capital example of the rollicking humour of Buster and his sister, his goat, and the dog Tige. The animal performances are wonderfully clever, and they score off the human adults in a manner which cannot fail to delight a childish audience. (December 21st. 517 ft.)

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ESSANAY.



Broncho Billy Puts One Over.—A dramatic trifle, acted with inimitable vigour and natural sincerity by Mr. G. M. Anderson and Miss Marguerite Clayton, two justly famous players, whose artistic methods blend with the happiest results. The story of the film is slight and unoriginal, but for all that it makes a thoroughly acceptable little entertainment which should give pleasure to everyone. The titles of the Broncho Billy films, by the way, continue to be singular for the lack of imagination displayed in them. Surely it should not be difficult to find better names for such really admirable stories? (November 16th. 1,014 ft.)

At the Foot of the Hill.—We have frequently had occasion to record our admiration for the art of that fine old actor, Mr. Thomas Commerford, and it is with particular pleasure, therefore, that we find him in the present film with a part fully worthy of his abilities. The story of this little play is a very old one, dealing, as it does, with the manner in which a despised and neglected old man proves to his rather unfeeling grandchildren that he is not the useless old relic they believe him to be. The theme has often been treated before, and it has usually been made rather irritating by mawkish sentimentality. It is, consequently, a great relief to find it handled in the present version with the utmost sincerity, restraint and freedom from exaggeration, with the result that it is full of real pathos and natural human charm. "At the Foot of the Hill" is a delightful little picture. (November 16th. 990 ft.)

A Gentleman of Leisure.—A somewhat artificial "melodramatic comedy," which is, however, very effective as a whole, and which contains numerous strong and exciting situations. The story deals with the attempt of a jealous rival to defame the character of a straightforward young man, who is in love with, and loved by, a very charming girl. After numerous adventures, the lovers triumph and the villain is satisfactorily unmasked. A conventional story, containing several novel incidents and very capably presented in most respects. (November 26th. 1,980 ft.)

Napoleon and the Bumps.—Another of the delightful George Ade fables, which are showing themselves to be as remarkable for their wide variety of character as for their individual excellence. The present film is not, perhaps, one of the very best, but it is, nevertheless, full of quaint humour and is well worth seeing. (November 19th. 996 ft.)

Snakeville's New Waitress.—A characteristic Snakeville comedy, containing no feature that seems to call for particular comment, but thoroughly worthy, as a whole, of the high reputation which this series has made for itself. (November 19th. 981 ft.)

presented, and as a melodrama, is entirely satisfactory. Mr. Tom Butt makes a capable spy, and Mr. William Felton a distinguished Cabinet Minister, whilst Miss Violet Hopson and Mr. Lionel Tracey also do as well as possible in straightforward, unambitious rôles. The film includes, incidentally, an effective explosion, and one or two pretty river scenes. (December 14th. 1,075 ft.)

Aladdin, or a Lad Out.—A very pretty little story of studio life, including a modern dream-interpretation of the Aladdin romance. A boy and girl, both art students, are extremely excited at the news of a forthcoming gift from the former's uncle who has just died in India. There is considerable disappointment when the eagerly anticipated legacy turns out to be an old Oriental lamp. The boy falls asleep, however, and dreams that the lamp has magic properties, giving the owner authority over a powerful attendant spirit. After some effective and amusing scenes, which are rather reminiscent of episodes in another similar story, the boy awakes to discover that the lamp is not such a disappointment after all, since a considerable sum of money is secreted inside it. The story is acted with delightful freshness and straightforward sincerity by Mr. Tom Powers and Miss Alma Taylor as the boy and girl respectively. The climax—the discovery of the hidden money—is not made quite so much of as it might have been, although it is quite sufficiently effective in a light way. It would seem rather unnecessary to have sent the lamp from India by a special messenger, a gorgeously attired Indian, and in view of his long journey, he is dismissed very summarily by the recipient of the gift he has brought. Doubtless, however, the messenger is introduced at this point in order to give a *motif* to the boy's subsequent dream. With the exception of these details, the film is entirely admirable. The dissolving effects in the dream scene are executed with really notable skill and precision, and the photography throughout is of that finished and delicate beauty that one has learned to associate with the name of Hepworth. So good a film merits a better title than that which has been bestowed upon it, by the way, there seems no point in the present one, save the opportunity to perpetrate a rather bad pun. (December 17th. 925 ft.)

Through Cheddar Gorge.—Charming pictures of a neighbourhood in Somerset, whose scenery is almost unique so far as England is concerned. A brief popular explanation of the geological phenomena, illustrated, might not have been out of place. At times, also, the motor-car from which the views are taken, might have been stopped to allow a rather fuller appreciation of some of the more beautiful scenes, but the constant motion produces a peculiarly marked stereoscopic effect. (December 17th. 400 ft.)

KINETO

Germany's Army and Navy.—Specially reviewed in THE BIOSCOPE of October 29th, on p. 475. (October 12th. 610 ft.)

With the Grecian Army.—There is a note of human interest about this excellent little film which is often lacking in pictures exclusively recording the somewhat machine-like movements *en masse*. Besides the military scenes, the film also provides some interesting topographical glimpses, in addition to some real battle pictures, taken during the Balkan war. It is unnecessary to point out the eminently topical nature of any film dealing with the Grecian army. (October 19th. 850 ft.)

HEPWORTH.

The Bridge Destroyer.—A conventional little spy melodrama, telling a conventional story of a conventional German bridge-wrecking spy and plan thief, whose machinations are frustrated with satisfactory thoroughness by a minister's daughter and her

lover, aided, incidentally, by a troop of enthusiastic boy scouts. The story is much more original than the majority of spy dramas, but is exceedingly well



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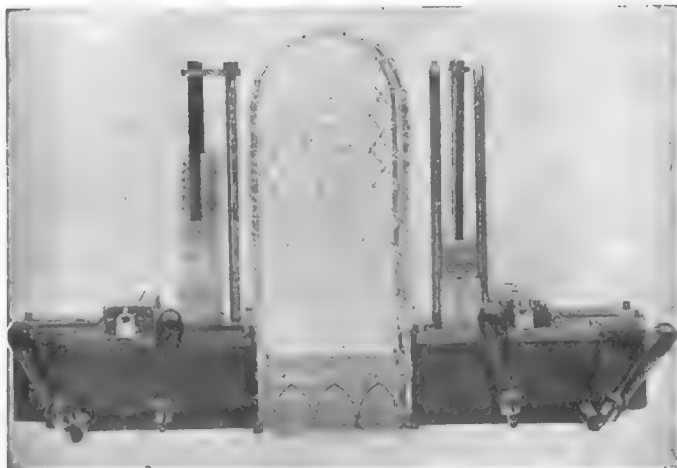
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Neutrals.—A first-rate military and naval review, briefly surveying the fighting resources of Switzerland, Denmark, Spain and United States. The film contains a most varied assortment of pictures, and is thoroughly to be recommended. (October 26th. 780 ft.)

LUBIN.



By Whose Hand?—This powerful and effectively staged drama is specially reviewed in our "Pick of the Programmes" section. (December 21st. 2,004 ft.)

Too Many Aunts.—Extremely farcical issue with numerous complications caused by a desire to help a lover out of a dilemma. Fairly good and of a bustling nature. (December, 21st. 542 ft.)

Pins Are Lucky.—An amusing little comic, in which the Lubin "light-weight" has a congenial part. His devotion to a pet superstition involves him in some strange episodes, and finally loses him a wife. (December 21st. 367 ft.)

The Better Man.—As a real melodrama of Western life, this issue should greatly appeal, and tells in a straightforward style, how an erring brother, despite criminal traits, proves to possess good qualities and shames a shiftless brother into better behaviour towards a suffering wife. Very picturesque settings and well played by all concerned. (December 24th. 1,004 ft.)

Rastus Know It Wasn't.—Impressed by a comic film, Rastus smiles to himself when he happens in upon a real bomb scare. What happened to Rastus ends a good little comic. (December 24th. 378 ft.)

The Widow and the Twins.—Novel and farcical issue, packed full of incident and has a taking story, produced in first-rate quality pictures. A rake, owing everyone, suddenly departs, but not before having lured his twin brother down East. The prosperous farmer has, through his resemblance, a very lively time, but finally succeeds in satisfying a horde of creditors, also in "getting his own back" by securing a charming widow, the absent one being rapidly forgotten. (December 24th. 503 ft.)

M.P. SALES AGENCY.

BIOGRAPH.



The Narrow Road.—A man who has served a term of imprisonment for counterfeiting, resolves, for his wife's sake, to lead an honest life. One of his former associates seeks refuge in their rooms and implores them to hide his bag, which contains implements of his illegal trade. The police enter to search the house, and the man and his wife are terrified at the probable result. Two tramps have entered by the open window and stolen the bag, so that the police find nothing of an incriminating nature. It is an exciting little play with an ingenious climax. (November 12th. 1,038 ft.)

The Pedlar's Bag.—A highly exciting drama, in which an innocent man is saved from unjust suspicion by the courage and fidelity of his wife. The interest is intense and well worked out. (November 19th. 1,038 ft.)

His Change of Heart.—This drama is on somewhat conventional lines, showing how a railway president is induced to compensate the victim of an accident by the influence of his daughter and her fiancé. It is well played, and the photographic quality is excellent. (November 23rd. 1,032 ft.)

The Fall of Muscle Bound Hicks.—The humour in this boxing comedy is hardly such as will appeal to a highly refined audience. November 16th. 605 ft.)

H. & B.

Scenes in Milan.—A very beautiful subject, showing the chief points of interest in and around the city, and including some interesting military manoeuvres. The photography is artistic in the extreme. (November 19th. 356 ft.)

ALICE JOYCE.

The Brand.—The heroine of this film, who has been sent to a reformatory, is sought in marriage by a man who is ignorant of her past, and is in danger of losing her happiness through the efforts of a black-mailer. Though there is nothing very original in the story it is interesting, and the heroine gains the full sympathy of the audience by a performance of some charm. (November 30th. 2,065 ft.)

BIOGRAPH.

The Plumber's Picnic.—A young householder refuses to allow his hired girl to go to a picnic with her lover, the plumber. A pipe bursts in his house, and he has to follow the picnic party to induce the plumber to assist. The company, working for the most part waist deep in water, keep things going in lively farcical fashion. (November 19th. 439 ft.)

Friends.—The reissue of a film in which Miss Mary Pickford has already made a great success, and which still appeals as strongly as ever, owing chiefly to the delicacy with which it is played. (November 19th. 1,064 ft.)

When a Man Loves.—This is a pleasant little comedy, in which Miss Mary Pickford plays with all her accustomed charm and delicate humour. (November 26th. 1,038 ft.)

The First-class Cook.—This is a conventional farce of the knockabout order and fairly amusing. (November 23rd. 610 ft.)

The White Hand Society.—A highly farcical forecast of female interference in police affairs, played with great gusto and likely to cause amusement. (November 26th. 436 ft.)

Her Doggy.—A pathetic little sketch, in which a little child is willing to sacrifice herself for the safety of her favourite dog, her only friend. It is cleverly played by an attractive little girl. (November 30th. 1,037 ft.)

H. and B.

The Monks of Padua.—These views of the monastery of Padua and scenes from the daily life of the monks are interesting glimpses of monastic life and remarkable from the extreme beauty of the photography, which is of fine quality. (November 30th. 256 ft.)

KALEM.

The Hand of Fate.—Henderson, an elderly widower, induces his stenographer, Beatrice, to promise to marry in return for assistance he has rendered her parents, though he realises that she is in love with one of his clerk's, Roy. Henderson is accidentally shot by his little son, and Roy is suspected. On the boy's confession, Henderson resigns his claim to the girl. It is a drama of average interest, fairly well played. (November 16th. 1,051 ft.)

Ham, the Lineman.—A riotous burlesque, with no great subtlety of humour, but sufficient incident and action to cause hearty laughter. (November 23rd. 1,046 ft.)

The Moonshiners.—A very gripping story of Western life, with some picturesque Indian and mining scenes and strenuous fighting, this film should be very popular. The interest is well maintained throughout its two reels. (November 19th. 2,112 ft.)

Into the Depths.—A husband's jealousy leads him into infamy and suicide, but only in a dream, as he



wakes up to see the error of his ways. It is a strong drama and well played. (November 26th. 1,076 ft.)

NEPTUNE FILM CO., LTD.

Captain Nighthawk.—A conventional romance of the King's highway, dealing with a wicked plot, by means of which an innocent young man is condemned as a poacher, together with the unmasking of a gentleman robber who turns out to be the son of the local squire. The acting is admirable—easy, polished, natural, and thoroughly English—whilst the picturesque Georgian atmosphere of the story is particularly attractive. Nothing could be more satisfactory.

than the detailed accuracy of costumes and setting—doubly acceptable after the many crude foreign representations of antique England so constantly vouchsafed to us—and the photographer has reproduced each scene in soft, smooth tones befitting the subject. Without referring especially to this particular film, it may be remarked that the Neptune players—first-rate artists though they be—are occasionally almost too polished in their methods. It is a fault on the right side, and fuller experience before the camera will doubtless quickly amend it; but it may be said, without in any way reflecting on their talent, that in representing hinds and country wenches, and such like humble characters, a little less elegance, grace and distinction of manner would sometimes be an improvement. The cinematograph demands a realism far deeper than that called for by the stage, and little artificialities which will pass unnoticed in the ordinary theatre show up with startling clearness on the screen. (November 30th. 1,685 ft.)

Almost Human.—An unambitious but effective dramatic morsel, introducing the exploits of a noble-minded gorilla. There is an excellent house-on-fire scene in this well-presented little film which should prove particularly interesting to children. (November 30th. 610 ft.)

NEW AGENCY FILM CO.**NEW AGENCY.**

Some Little Things Our Tommies Leave Behind Them.—By means of very skilful double printing, the photographers of a number of charming children are cleverly shown against floral backgrounds, and finally before a Union Jack. A release with humorous little sidelights, and sure to prove a popular novelty. (December 7th. 320 ft.)

Dick Farrell's Prize.—An extremely well taken "Western," a feature of which is the equestrian work, much of it of a very daring nature. An enthralling chase and the death of the head of the outlaws follows a fine rescue episode. In approved cowboy style, well played and fine quality throughout. (December 10th. 998 ft.)

NEW MAJESTIC FILM CO.**MAJESTIC.****The Suffragette Battle of Nuttyville.**

This is a knockabout farce of amazing complications and acrobatic agility, no single character ever retaining his perpendicular for more than three seconds at a stretch. The humour which is quite indescribable, never flags for a moment. (December 7th. 1,000 ft.)

Lest We Forget.—James Bronson, a prosperous man of business, will give no subscription to the blind institution, for he remembers that his own mother went blind because he was not then able to afford an operation which would have saved her sight. His stenographer learns that her mother requires \$100 dollars to pay for an operation to her eyes, and is in great despair. A fellow clerk, who is in love with the girl, takes some money belonging to the firm, and gives it to her for the purpose, expecting to be able to replace it at the end of the month. Before he can do so the deficit is discovered, and Bronson sends for the police.

The girl explains why the money was taken, and Bronson is so much affected that the clerk is forgiven and the girl receives a substantial cheque. It is a fairly interesting drama, though it seems to suggest that defalcation is the cause of charity is only a venial offence. (December 10th. 1,000 ft.)

RELIANCE.



The Sheriff's Prisoner.—A strong drama of Western life. A young man is shot in a gambling *fracas*, and his wife, left to support her child, is worn out with her work, and in danger of her

life, the doctor asserting that only the transfusion of blood can save her. The man who shot her husband is arrested by the sheriff, and is taken to the widow's hut as a precaution against lynching. He agrees to



allow the doctor to take blood from his veins for the benefit of the woman, and the operation is performed with complete success as far as the patient is concerned. When the miner enters the hut in search of their man, it is found that the sheriff's prisoner has been released by death. It is an interesting story, and the quality is good. (December 7th. 965 ft.)

ROYAL.

Tango Troubles.—A portly gentleman, who borrows a dress suit to attend an afternoon dance, slits his trousers and has to hide while his wife repairs them. He sets his coat tails on fire and runs off with the entire population of the town in pursuit. It is full of the broad humour which appeals to a large class of audience. (December 10th. 990 ft.)

PATHE FRÈRES.

A.K.

The Blind Girl of Castel Guille.—An adaptation from Longfellow's dramatic poem of the same name. Although, owing to obvious disadvantages, American producers are rarely seen at their best in works of this kind, the film contains much that is charming in a conventional way. The atmosphere of old-world Gascony is realised with very fair success, and there are many picturesque pastoral scenes. The acting is capable without being extraordinarily notable, Miss Gwendoline Pathe directing with success in the title

rôle. A pretty story, prettily told in a series of very pretty pictures, "The Blind Girl" is quite worth seeing. (November 8th. 1,260 ft.)

Her Brave Rescuer.—An attractive romance, dealing with the fiery love affairs of some full-blooded Mexicans, into whose lives a pretty American girl, already married and quite innocent of any desire to cause trouble, accidentally intrudes. The story is occasionally inclined to fall between the two stools of drama and light comedy, but it is quite effective in a small way, albeit the plot is of the slightest. The film is notable for some beautiful scenery and super-excellent photography. (November 12th. 620 ft.)

BIG BEN.

The False Wireless.—This is considerably the best production by that clever and enterprising firm, the Big Ben Company, that we, ourselves, have hitherto seen. The acting is wonderfully finished and natural, and full of a passionate fervour that one rarely finds in the work of British players. The play is staged for the most part on board a big ocean liner at sea, and includes numerous extremely effective settings. So far as plot is concerned, the film is a jewel robbery drama of a more or less conventional nature, but it contains many striking and original incidents, and as a whole it is well constructed and logically developed. "The False Wireless" is a really excellent production, which we can cordially recommend to exhibitors. (November 8th. 3,340 ft.)

IMPERIUM.

Ski-ing in the Carpathians.—Beautiful panoramic views of snow-fields and frozen mountain-tops. Incidentally some effective glimpses of the strange sport of ski-ing. The film derives some additional interest from the fact that the Carpathians have been, of course, the theatre of some of the Austro-Russian war operations. (November 8th. 430 ft.)

Greco-Roman Wrestling by Pigmy Champions.—A sufficiently interesting "variety turn" of some novelty. The camera should have been taken a little closer to the combatants, but the photography, otherwise, is excellent. (November 12th. 230 ft.)

PATHE.



Max Becomes a Cook.—Not very much plot to speak of, but Max is a host in himself and his inimitable humour puts flesh on even the barest theme. He is, indeed, always delightful, and, although the present film has but a frail story, he renders it entirely an attractive production by his vivacious art. The picture illustrates Max's agonising experiences as an amateur cook—an adventure he undertakes for the usual amorous

object. (November 8th. 840 ft.)

Wiffle's Deadly Duel.—The ever-enchanted Wiffles is seen at his best in this breezy little farce, which possesses, moreover, the additional advantage of quite a good and novel plot, showing how, by means of an ingenious interchange of visiting cards and a thoughtful condition as to the wearing of masks, our timid but resourceful hero avoids two deadly contests to which he is challenged, artfully inducing his two enemies to fight each other instead of himself. A first-rate farcical absurdity. (November 12th. 985 ft.)

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Modern Crusaders . (Gaumont).....	500 „
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England Declares War . (Topical Film).....	340 „
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PHCENIX.

PHCENIX.

The Terrible Two on the Twist.—The irrepressible pair provide some capital fun disguised as distinguished foreigners and in search of easily gotten wealth. Their decorum in the realms of society is of a most extraordinary nature, and the *finale* a ludicrous one. Quite the best of the series, well-subtitled and effectively produced. (December 3rd. 795 ft.)

Archibald's Egg Diet.—The initial issue of the "Adventures of Archibald," and introducing a talented impersonator of dudish character. A few of the jokes, like the eggs, are of rather dubious antiquity, yet serving their purpose well in a useful comic of good quality. (December 7th. 730 ft.)

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ACME.

Paradise Regained.—An amusing trifle illustrating the humorous attempts to be rearrested, made by a French tramp, who finds prison life so comfortable that he is reluctant to leave it. (December 14th. 350 ft.)

JACKDAW.

The Inn on the Heath.—This first work by a new



British lady producer, is reviewed in our "Pick of the Programmes" pages. (December 14th. 1,300 ft.)

SOLAX.

**The Coat That Came Back.**

—A very fairly amusing farcical comedy, dealing with the efforts of a young married couple to get rid of a coat, left to them by a dead uncle, which they reject with scorn until finally, after many adventures, they discover a large sum of paper money sewn in the lining. In view

of the lightness of the theme, the brief death scene, with which the picture commences, seems rather incongruous. With the exception of this point, the film is quite an acceptable little production. (December 14th. 968 ft.)

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Gratitude.—A pretty little love story, with a plot which is quite effective without being particularly novel. It is moderately well acted, although the two principal players are somewhat lacking in personal charm. (December 17th. 960 ft.)

UNITED.

Fatty's Luck.—A racy, breezy comedy, of American ranch life, acted with plenty of humour and spirit by the principal performers. The plot deals with the endeavours of some cowboys to win the favour of the new lady owner of the ranch on which they work. They mistake the maid for the mistress, and, in consequence, it is left for the ugly duckling of the ranch to win the desired one as his bride. The confusion in identities might be made clearer by the addition of an extra sub-title. Otherwise, the film is all that it should be. (December 17th. 970 ft.)

G. SERRA.

CINES.

**Bloomer as Crusoe.**

Going to sleep over the perusal of his favourite work, "Robinson Crusoe," Bloomer is seized upon by his friends and set adrift in a boat garbed in outlandish fashion. He strikes what he imagines to be a desert island, and tries his best to act up to the part. He goes through many adventures of a very farcical nature, and, recalling memories of the

late Teddy Payne, provides a great deal of amusement. (December 7th. 695 ft.)

Stout, Leader of Fashion.—Stout wins a large prize in a lottery, and he and his wife go to town to acquire polish. They fall into the hands of a guide who instills curious ideas of etiquette into their simple minds, and in consequence of their reputed wealth they are able to set some very original fashions. It is an amusing farce and is rendered interesting by the incongruity of its extremely picturesque setting. (December 10th. 720 ft.)

Florence.—We have some very beautiful views of the country round about Florence, its wonderful buildings and squares, including the sculpturic masterpieces of Michael Angelo, and the chief architectural features of the city, concluding with sunset effects taken with the artistry for which the Cines Company is so deservedly famed. (December 7th. 395 ft.)

TRANS-ATLANTIC.

BISON.

The Lure of the Geisha.—Very interesting indeed is this highly dramatic Japanese love-story, with its wealth of picturesque incident, its vigorous acting and perfect photography. The scenes were taken in Hawaii, and with their usual skill the Bison Company have utilised the services of a number of Japanese "supers." The film is worthy of a place in every programme. December 7th. 1,879 ft.)

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The Law of the Lumberjack.—A review of this exciting drama appears elsewhere in this issue. (December 14th. 2,026 ft.)

CRYSTAL.

Vivian's First Fellow.—There is plenty of action in this comedy, of a young country girl's quick courtship and marriage, and the reception accorded the young couple when they call on mother-in-law. It is an amusing production, and quite acceptable. (December 7th. 978 ft.)

First Love.—There is really "much ado about nothing" in this somewhat interesting story of lovers' quarrels. Miss Pearl White does her best with an indifferent part, and, as usual, looks very charming. (December 10th. 990 ft.)

Barrelled.—A revised version of the "chase" comic, which hardly improves upon its predecessors. The knockabout business, however, will probably be found quite acceptable. (December 14th. 505 ft.)

Bashful Ben.—A mildly amusing story of a bashful suitor, who, unable to pluck up courage to propose, undergoes a course of instruction, only to find that the "other fellow" has been accepted. (December 17th. 503 ft.)

Curling a Lazy Wife.—The "cure" proceeds on novel and amusing lines, which will probably be greeted with boisterous applause. (December 17th. 969 ft.)

IMP.

Jim Webb, Senator.—This excellent production is reviewed elsewhere in this issue. (December 14th. 2,929 ft.)

JOKER.

Pass Key, No. 2.—There is not very much that is amusing in this comedy of misadventures, and what there is is of an exaggerated type. The film would be improved by judicious cutting. (December 7th.) 1,000 ft.)

The Diamond Nippers.—Quite an entertaining story of two husbands, and their somewhat overbearing wives, who are all more or less the victims of the misdeeds of two jewel thieves. The film is rapidly played, and its broad humour is quite acceptable. (December 10th. 1,000 ft.)

Well, Well.—Two eccentric rivals for the hand of a fair spinster of uncertain age, are set the task of digging a well for the lady, who agrees to marry the individual who first succeeds in finding water. The two dig like men possessed what time the lady is marrying the village parson. There is trouble for all when the village is let into the secret. The farce is briskly played, and quite amusing. (December 17th. 1,113 ft.)

The Little Autogomobile.—Played on broad comedy lines, this production is sufficiently diverting to make it quite acceptable. There is very little story, but what there is has been made the most of by a number of capable artistes. (December 17th. 1,014 ft.)

NESTOR.



A Lucky Deception.—Though we are all more or less familiar with this type of story, yet the freshness and vigour with which it is played renders its somewhat hackneyed plot quite entertaining. Bob and his chum, Lee, are "sent down" from college on account of their riotous

behaviour. Bob's father has had enough of the young man's pranks, and firmly tells him he must marry within a month, or—out he goes. Bob takes Lee into his confidence, and the latter, disguising himself as a charming, if robust, young woman is presented to pater as Bob's *fiancée*. All goes well, and the young couple are presented with a handsome cheque and a charming little flat. But Lee tires of his unaccustomed domesticity, especially in the company of Bob's sister, while that young gentleman is equally anxious to press his attentions on his sister's chum. In the end, matters are satisfactorily explained, and paterfamilias is prevailed upon to consent to a real double marriage. It is an amusing farce, and, as we have said, is capably played. (December 10th. 1,960 ft.)

The Creeping Flame.—A mine foreman meets with a severe accident, and his sweetheart rides off for the doctor. The foreman lights a cigarette, and accidentally sets light to the straw around him. Quickly the flame creeps up, until it surrounds the walls of a powder-house. At this moment his sweetheart returns with the doctor, and the foreman is saved in the nick of time. The story is good, but could have been effectively extended. (December 10th. 585 ft.)

For Love or Money?—A brightly played, amusing little comedy of four foolish young men who make a bet that none of them will obtain a kiss from a pretty "seaside girl." All are successful in obtaining a kiss, but, aided partly by luck and partly by strategy, one of the men gets rid of his chums and has the girl to all himself. (December 14th. 980 ft.)

A Miner's Romance.—A gripping Western drama, which, in spite of its somewhat loose construction, is certainly a great improvement of the usual type of Western film. The acting throughout is of a high level, and we are by no means sorry that the inevitable chase is conspicuously absent. "A Miner's Romance" is a commendable production. (December 14th. 935 ft.)

A Foreman's Treachery.—We recognise many of the Bison Company's leading artists in this Western drama, and, as usual, they give an entirely satisfactory performance. A young detective spends his vacation with the proprietor of an important gold

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Alphabetically arranged, giving the Name and Maker of all films released on the Open Market DURING THE MONTH, together with the number of issue and page upon which the description and length appear.

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mine. He falls in love with his pretty daughter, but is told that the girl must marry a wealthy man. Shortly after, a large quantity of gold is stolen, and the detective takes the case in hand. He succeeds in tracking the thieves, one of whom is the foreman of the mine, and in return the proprietor withdraws his opposition to the marriage. Though by no means original, the story is interesting and well constructed, while the quality is excellent. (December 17th. 1,007 ft.)

POWERS.



The Divorcee.—This is a capably played comedy of a young woman who, after divorcing her brutal husband, accepts a situation as a cook. She is discovered by her solicitor, who falls deeply in love with her. So, too, does the butler, and, finally, her late husband arrives on the scene, apparently penitent. The heroine has an anxious time with her three suitors, but finally she gets rid of the butler and the "old love," and practically elopes with the "new." The story, if slight, is amusing, and the acting is excellent. (December 10th. 1,000 ft.)

This is the Life.—A fairly interesting comedy of seaside flirtations and their consequences. The film is not particularly well acted, and drags rather painfully in places. (December 17th. 715 ft.)

REX.



The Awakening.—Had the author of this well-constructed story decided to defy convention and develop his theme on the lines indicated at the outset, he could have given us a deeply interesting study of human emotions and passions that would have stamped this film as a noteworthy and sincerely artistic production. As it is, he has contented himself with writing a more or less original love story, with the inevitable "happy ending" which convention demands. Mr. Robert Leonard is particularly effective as a young fisherman, who falls deeply in love with a pretty artist, only to find that her interest in him is purely of an artistic nature. The photography is beautiful in the extreme, the sea scenes in particular being of superb quality. Certainly, "The Awakening" is a film to be seen and one that can be booked with confidence. (December 7th. 970 ft.)

The Hole in the Garden Wall.—A simple, unsophisticated little story of two lovers, parted through a misunderstanding, and their subsequent reconciliation through the medium of a little child. Though slight, the film is quite interesting, and will probably appeal to the majority of audiences. (December 7th. 1,035 ft.)

Close to Nature.—A fairly interesting educational film, introducing sea anemones, sea rabbits, snails and abalones in their native haunts. (December 7th. 430 ft.)

A Bowl of Roses.—Very dainty and altogether charming is this beautifully produced little story, so perfectly acted by Miss Ella Hall and Mr. Robert Leonard. The white rose reminds a young man of his first love, a dainty little maiden, with whom he quarrels; the tea rose brings memories of a heartless flirt; while the pink rose that of admiration for a married woman. The blooms fade one by one, until the white alone remains, emblematic of his own wife—his first love. It is a delightful film, of perfect photographic quality. (December 10th. 989 ft.)

Out of the Depths.—This is a very praiseworthy and effective drama of life in a fishing village. Many of the scenes are of real beauty, and with acting of an entirely satisfactory nature the film makes a very strong appeal. (November 14th. 976 ft.)

For the Secret Service.—A review of this powerful two-reel feature appears on another page of this issue. (December 17th. 1,976 ft.)

STERLING.

The Shooting Match.—A riotously amusing Ford Sterling farce, in which that gentleman manages, as usual, to make a sad hash of things. (December 7th. 1,905 ft.)

His Wife's Flirtation.—An amusing knockabout comedy of a jealous husband, his flirtatious wife, an amorous lover, and three ridiculous members of the Force. (December 10th. 980 ft.)

A Rural Love Affair.—Another delightful juvenile Sterling comedy, featuring little Billy Jacobs and Olive Johnson. It is a film which we certainly recommend. (December 14th. 994 ft.)

UNIVERSAL IKE.

Turtle Toasts.—Various specimens of turtles and tortoises are shown in many strange phases. The film is interesting and possesses some educational value. (December 10th. 215 ft.)

Ike, Junior, on His Honeymoon.—Louise and Ike continue their many adventures in this boisterous comic. (December 10th. 575 ft.)

Ike in the Dance at the Little L.O.—The ranch decides to hold a tango dance, and Ike, unable to obtain correct dress, is left out of the fun. However, he manages to get even after all. The film is full of boisterous, good-natured fun, and is quite an entertaining production. (December 14th. 799 ft.)

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VICTOR.

A Slavey's Romance.—A pretty, if slight story of an unselfish little maid-of-all-work, who manages to provide the funds required by a young man to patent his invention. In addition, she frustrates an unscrupulous person who has designs on the patent, and finally becomes the inventor's wife. The story is carried along with breathless energy, but is interesting and satisfactorily acted. (December 7th. 955 ft.)

Weights and Measures.—In this very excellent drama, Mr. Warren Kerrigan gives a very effective study of a young attorney who, sincerely desirous of exposing the corrupt influences at work in the city, is himself a victim to the wiles of the gang whose career he attempts to cut short. However, everything ends happily, and the attorney wins his case as well as a wife. Mr. Kerrigan is supported by Miss Vera Sisson, who gives a very effective performance as the woman accomplice. The production is of more than ordinary interest, and fully deserves to meet with great success. (December 10th. 1,955 ft.)

There is a Destiny.—An unusually well-produced, drama, a review of which we give elsewhere. (December 17th. 964 ft.)

The Counterfeiters.—Miss Florence Lawrence in a comedy rôle is a sheer delight to see. In this production she defies a stern mother, elopes with her chosen sweetheart, and demands and receives father's blessing. The entire production is quite one of the best we have seen, and the acting is highly finished and delightfully amusing. (December 17th. 2,031 ft.)

URBANORA.**URBANORA.**

Sammy's Trousers.—Our old friend Sammy, wearing his best white flannels, has the misfortune to tear them seriously, and in his annoyance he flings them out of the window, forgetting that his purse is still in the pocket. His efforts to recover them bring him into conflict with everyone who happens to be wearing white trousers, and his adventures and subsequent success make a lively and amusing farce. (December 17th. 310 ft.)

Whaling Off the North Coast of Scotland.—An industrial subject of more than usual interest, this film has the additional merit of some very beautiful coast scenes off the North-West coast of Scotland. The details of the industry are shown, from the first sight of the whale to its final demolition. It is a subject well worthy of attention and the photographic quality is excellent. (December 17th. 390 ft.)

THANHOUSER.

Harry's Waterloo.—This excellent little film is mainly remarkable for the extremely effective exhibition of protean acting given therein by Mr. Harry Benham, who plays personally every one of the four distinct characters in the story. Although the conditions of the picture make it a test of versatility rather than in-

genuity in making rapid changes of apparel and "make up," they also make possible numerous situations beyond the scope of the ordinary protean artist. Most notable of these in the present film are the extraordinarily clever pieces of double photography, by means of which Mr. Benham is enabled to appear

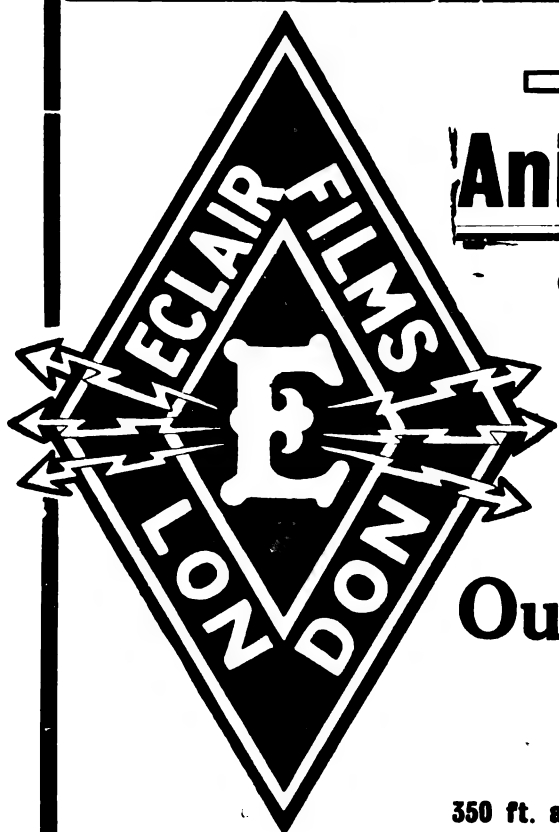


on the screen in two different parts at the same moment, actually being seen shaking hands with himself! The little story which is made the vehicle for this astounding protean exhibition is, naturally, of negligible importance beside the latter, and it is sufficient to say that it is quite enough for its purpose. It might be made even clearer at the outset of the film that every part is played by one actor, as it is upon this fact that the interest of the picture almost exclusively depends. Otherwise "Harry's Waterloo" is an entirely admirable novelty. (November 19th. 816 ft.)

The Leaven of Good.—An effective little melodrama which is conventional both in its sentiments and in its situations, but which is splendidly acted by Miss Mayre Hall, Mr. Wilfred Young and Mr. Irving Cummings, and admirably photographed. The plot deals with the good influence of a charming girl upon two young criminals, in one of whom she finds a husband and in the other a long-lost brother. (November 16th. 997 ft.)

PRINCESS.

Too Much Turkey.—A delightful little tale of an elopement by two headstrong young people, and its eventually satisfactory consequences. As a story it is natural, very pretty, and exceedingly amusing in a light but always human way. It is acted with unusual charm and skill by Miss Muriel Ostriche and Mr. Nolan Gane as the young wife and husband respectively, and makes altogether a first-rate Christmas comedy. The plot, though slight, is quite ingenious, and contains several really humorous situations. (November 19th. 1,017 ft.)



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Harvesting Ice.—Quite a good little film, which is both informative and attractive, affording interesting glimpses of a somewhat remarkable industry. (November 16th. 394 ft.)

VITAGRAPH.



Lillian's Dilemma.

—Lillian is sent to Professor Whippem's school to convey a parcel of new clothes for her brother Dick, and is intensely annoyed to learn from the porter that girls are not admitted. This provokes her to strategy, and she gains admittance by disguising herself in Dick's new clothes. Her brother is out in the playing field and by accident she gets into the room of one of the professors, George Burton. There she leaves her own clothes in a suit case, and while she is searching for her brother a mischievous small boy finds her garments and, putting them on, sets out in search of adventures. These follow thick and fast, involving the Head, his wife, George Burton, and Lillian in countless troubles. A frank confession clears matters up and the result is an invitation for George Burton to spend his holiday with Dick's people, a visit which leads to orange blossom and wedding bells. It is a bright, amusing comedy, with an excellent cast, including Miss Lillian Walker, Mr. Wallie Van and Mr. Paul Kelly, all of whom are admirably suited. (December 7th. 1,796 ft.)

The Soul of Luigi.—Luigi, a poor Italian in New York, is so absorbed in his work that his wife, Nedda, feeling herself neglected, leaves him with Tonio, a dissipated young Italian. Luigi tries to forget her and devotes himself to an invention, which at last brings him fame and wealth. Years after he engages a young girl as stenographer, and learning that her mother is seriously ill he visits her and recognises Nedda. They are reconciled at her deathbed, Luigi promising to bring up the girl as his own. A slight story; it is well played by Miss Dorothy Kelly, Mr. George Cooper and Mr. James Morrison. (December 7th. 1,039 ft.)

The Vases of Hymen.—A very pleasing little comedieta, in which Mr. John Bunny and Miss Flora Finch, who, desiring to secure a pair of vases of which each possesses one, after various quarrels solve the difficulty by a matrimonial alliance. It is delightfully played by both, Miss Finch making a particularly attractive middle-aged spinster. (December 7th. 1,069 ft.)

Fogg's Millions.—An admirable drama in two parts, reviewed in THE BIOSCOPE of October 20th, on p. 465. (December 10th. 2,007 ft.)

Pigs Is Pigs.—This very amusing comedy, featuring Mr. John Bunny, was reviewed in THE BIOSCOPE of October 20th, on pp. 469-71. (December 10th. 838 ft.)

The Upper Hand.—A strong little play, showing how a dishonest gambler pays the penalty of his excesses, his ill-used wife finding happiness in the love of an honourable man. It is very well played and introduces Miss Leah Baird in a sympathetic character. (December 10th. 1,042 ft.)

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KEYSTONE.

Her Friend the Bandit.—Mr. De Beans is captured by the bandit in question while on his way to a reception given by Mrs. De Rocks. The bandit assumes Mr. De Bean's evening suit and invitation card and, being a Keystone reception, he is taken on credit and has a gay time until the Keystone police are called in, who, it is needless to say, liven things up considerably and put the climax to arousing farce. (December 3rd. 1,000 ft.)

A Gambling Rube.—The farmer comes to town and falls into the hands of a gang, who propose a little game of cards. Rube, however, discovers rules of his own, and what money the gamblers possess speedily finds its way into the farmer's pockets. It makes a funny farce. (December 7th. 1,015 ft.)

A Missing Bride.—In order to escape marriage with an unwelcome suitor, Farmer Giles' daughter elopes with her lover, making it appear, with the aid of a bottle of ketchup, that she has committed suicide. The disappointed would-be husband runs amok with his gun, and the girl, hidden in the dog kennel, has an uneasy time, which only ceases when the various characters are entirely exhausted by their strenuous exercise. (December 10th. 1,025 ft.)

Our Country Cousins.—The farmer's niece is carried off by one of his sons and the Keystone police are called in to the pursuit. The niece falls down a cliff, and most of the rest fall down a great number of times in the attempt to rescue her, their antics being certain to cause tumultuous laughter. (December 14th. 1,000 ft.)

KOMIC.

The Deceiver.—An adventurer making love to an eligible lady is turned out, at her request, by the police sergeant, who remains to console the lady. The dismissed suitor disguises as a blind beggar, and is more successful, as the lady invites him to dinner. The beggar eventually informs the police that the sergeant is neglecting his duty, and the means by which the policeman retrieves his character causes much amusement. (December 7th. 978 ft.)

Leave It to Smiley.—Smiley and his pal are dismissed from a travelling circus troupe and have to provide themselves with food by various ingenious shifts. They eventually work their plan once too often and Smiley falls out, very literally, with a hefty pugilist. It is a funny farce, and some of the characterisation is excellent. (December 10th. 1,000 ft.)

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The Renunciation.....	D	2050	— 12
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A Terrible Outlaw.....	C	1020	— 16
The Greatest of These.....	D	1025	— 19
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The Coming Champion Who Was Delayed	C	1012	— 5
Her Trip to New York.....	D	1031	— 9
Mrs. Billington's First Case.....	C	994	— 9
Broncho Billy's Fatal Joke.....	D	1008	— 9
The Motor Buccaneers.....	D	2030	— 12
The Busy Boy and the Droppers-In	C	1006	— 12
Snakeville's House Guard.....	C	995	— 12
Broncho Billy Puts One Over.....	D	1014	— 16
At the Foot of the Hill.....	D	990	— 16
Topsy Turvy Sweedie.....	Com	994	— 16
His Stolen Fortune.....	C.D	1984	— 19
Napoleon and the Bumps.....	C	996	— 19
Snakeville's New Waitress.....	C	981	— 19

GAUMONT,

Chrono House, Sherwood Street, W.

Gerrard 5966-7-8.

Chronophon, London.

	Des.	Feet.	Date.
If England Were Invaded.....	D	2380	Current
Two Little Britons.....	D	3000	Nov. 2
War Topicals.....	Top	—	Current

GENERAL FILM AGENCY, LTD.

53, Dean Street, W.

Gerrard 94.

Wilgrams, London.

	Des.	Feet.	Date.
In the Shadow of the Law.....	D	1010	Nov. 9
Compiegne	Top	330	— 9
Dick as Fireman.....	Com	456	— 16
A Bride of the Sea.....	D	1000	— 16

HEPWORTH.**2, Denman Street, Piccadilly Circus, W.**

Gerrard 2451. Heptoic, London.

	Des.	Feet.	Date.
The Unseen Witness.....D	1750	Nov. 2	
That Mysterious Fig.....Com	450	— 5	
Topper Triumphant.....Com	575	— 12	
Some Beauty Spots in North Wales			
Mr. Meek's Missus.....S	500	— 12	
.....Com	575	— 19	

KINETO,**80-2, Wardour Street, W.**

Central 6730. Kinetonia, London.

	Des.	Feet.	Date.
The Royal Gorge, Colorado.....S	400	Nov. 5	
Airmen and Their Craft.....Top	610	— 2	

LUBIN CO.,**Head European Office: 4, New Compton Street, W.C.**

Regent 4840-1.

	Des.	Feet.	Date.
Three Men and a Woman.....D	1994	Nov. 2	
Love and Flames.....Com	1016	— 2	
She Gave Him a Rose.....Com	380	— 2	
Latin Blood.....D	1005	— 5	
Back to the Farm.....Com	1007	— 5	
The Rise of the Johnsons.....Com	632	— 5	
The Dreamer.....D	2013	— 9	
The Cook Next Door.....Com	615	— 9	
They Bought a Boat.....Com	507	— 9	
The Downward Path.....D	2000	— 12	
The Love of Oro San.....D	1004	— 12	
He Woke Up in Time.....Com	509	— 12	
The Erring.....D	2881	— 16	
Making Auntie Welcome.....Com	701	— 16	
Sometimes It Works.....Com	308	— 16	
The Man With a Future.....D	1985	— 19	
Temper and Temperature.....Com	562	— 19	

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Kalubio, London.

ALICE JOYCE SERIES.

	Des.	Feet.	Date.
The Vampire's Trail.....D	2 reels	Nov. 12	

BIOGRAPH.

	Des.	Feet.	Date.
For the Cause.....D	1042	Nov. 2	
Love, Loot and Liquor.....Com	454	— 2	
The New Reporter.....D	1030	— 5	
Bluebeard the Second.....Com	581	— 5	
The Fire Chief's Bride.....C	552	Nov. 9	
The Fall of Muscle-bound Hicks.....C	605	— 12	
The Pedlar's Bag.....D	1038	— 19	
The Plumber's Picnic.....Com	430	— 19	

H. and B.

	Des.	Feet.	Date.
Milan and Its Cathedral.....S	402	Nov. 2	
Beautiful Varese.....S	315	— 9	
Scenes in Milan.....S	356	— 16	

KALEM.

	Des.	Feet.	Date.
The Storm at Sea.....D	1040	Nov. 2	
The Counterfeiter's Plot.....D	1078	— 5	
Kidnapped by Indians.....D	1077	— 5	
The Car of Death.....D	1050	— 9	
When Men Wear Skirts.....C	1038	— 9	
The Hand of Fate.....D	1051	— 16	
The Moonshiners.....D	2112	— 19	

MARY PICKFORD.

	Des.	Feet.	Date.
The Narrow Road.....D	1038	Nov. 12	
Friends.....D	1064	— 19	

SPECIAL.

	Des.	Feet.	Date.
Magic Embroidery.....Tr	314	Nov. 5	

NEPTUNE FILM CO., LTD.**81, Shaftesbury Avenue, W.**

Regent 5600.

	Des.	Feet.	Date.
Bully Boy, Cartoons by Lancelot			
Speed.....Top	400	Nov. 9	
A Widow's Son.....D	1130	— 23	

NEW AGENCY FILM CO.,**81-3, Shaftesbury Avenue, W.**

Gerrard 6331.

Nuafilms, London.

BURLINGHAM.

	Des.	Feet.	Date.
Winter in Marseilles.....S	435	Nov. 5	
Winter in the Engadine.....S	340	— 12	

NEW MAJESTIC CO.,**Majestic House, 5, Gerrard Street, W.**

Regent 4426.

Majeshilm, Westrand, London.

APOLLO.

	Des.	Feet.	Date.
Fred Turns Homeseeker.....Com	700	Nov. 5	

MAJESTIC.

	Des.	Feet.	Date.
The Wheels of Destiny.....D	1042	Nov. 2	
The Angel of Contention.....D	1082	— 9	
The Only Clue.....D	1040	— 12	
The Soul of Honour.....D	1043	— 16	
They Who Dig Pits.....D	1006	— 19	

RELIANCE.

	Des.	Feet.	Date.
Bobby's Plot.....C	1000	Nov. 2	
Izzy, the Detective. Original from.....C	1000	— 9	
Izzy's Night Out.....C	850	— 19	

ROYAL.

	Des.	Feet.	Date.
Mistakes Will Happen.....	Com	983	Nov. 5
Two Hungry Tramps.....	Com	666	— 12
Did She Run?.....	Com	992	— 16

NORDISK.

Nordisk Film Co., 25, Cecil Court, W.C.

City 179.

Norfilcom, London.

	Des.	Feet.	Date.
The Spy.....	D	2630	Current

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A.K.

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The Secret Hoard.....	D	925	Nov. 5
Tic-Tac.....	C	975	— 5
The Blind Girl of Castel Cuille.....	D	1260	— 8
Her Brave Rescuer.....	D	620	— 12

ANDREANI.

Mortas, the Death Sower.....	D	2440	Nov. 12
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BIG BEN.

The False Wireless.....	D	3340	Nov. 8
The Scalliwag.....	D	2805	— 19

COMICA.

Ups and Downs.....	Com	700	Nov. 5
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ECLECTIC.

To Help Her Daddy.....	C	775	Nov. 1
Picturesque Andalusia.....	S	505	— 19

IMPERIUM.

Evolutions by Bros. Swalles.....	V	450	Nov. 5
Ski-ing in the Carpathians.....	Sp	430	— 8
Wrestling by the Pigmy Champions	Var	230	— 12

NIZZA.

That Rapid Errand.....	Com	535	Nov. 15
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ORIENTAL.

Fishing on Coast of Annam.....	E	400	Nov. 1
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PATHE.

Judged.....	D	1010	Nov. 1
A Crime for Love.....	D	3595	— 5
Max Becomes a Cook.....	Com	840	— 8
Wiffle's Deadly Duel.....	C	985	— 12
Hong Kong.....	C	320	— 15
Jim's Love Letter.....	C	670	— 19

ROMA.

	Des.	Feet.	Date.
In the Carnival.....	C	790	Nov. 19

S.C.A.G.L.

Deeds of Darkness.....	D	3850	Nov. 1
The Shadow of Shame.....	D	3185	— 15

SCIENCE AND NATURE.

How We Get Our Silk: Part 4.....	E	500	Nov. 5
How We Get Our Silk: Part 5.....	E	625	— 12
How Building Stone is Quarried.....	Int	600	— 15
Wild Birds of Scotland.....	E	415	— 19

THALIE.

Married a Year.....	Com	675	Nov. 1
Won by Jealousy.....	Com	750	— 15

PHENIX FILM AGENCY,

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Pholicinem, Westrand, London.

FOLLY.

	Des.	Feet.	Date.
Pimples' Great Fire.....	Com	825	Nov. 2
Pimple, Special Constable.....	Com	795	— 9
Pimple's Prison.....	Com	675	— 16

PHENIX.

The Terrible Two.....	Com	675	Nov. 5
The Terrible Two on the Mash.....	Com	570	— 12
The Terrible Two on the War Path	Com	680	— 19

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Enerphone, London.

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	Des.	Feet.	Date.
On the Danube.....	S	315	Nov. 5
What An Operator.....	Com	470	— 9

ACME.

A Four-footed Sherlock Holmes	Com	460	Nov. 5
Her Debt of Gratitude.....	D	895	— 12

HOLLONDIA.

An Artist's Model.....	D	2500	Nov. 2
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PRIEUR.

Life on a French Warship.....	E	500	Nov. 14
A Trip Through Russia.....	S	342	— 16

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A Western Pugilist.....	D	956	— 9

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Gerrard 5156.

Polyscope, Westrand, London.

	Des.	Feet.	Date.
A Cruel Crown.....	D	2108	Nov. 2
The Skull and the Crown.....	C	1016	— 2
Willie.....	C	2100	— 5
Hearts of Men.....	D	976	— 5
In Defiance of the Law.....	D	3110	— 9
The Ordeal.....	D	1094	— 9
The Jungle Samaritan.....	D	1122	— 12
The Rummage Sale.....	C	1039	— 12
The Substitute Heir.....	C	1009	— 12
The Spellbound Multitude.....	D	2042	— 16
Muff.....	D	1053	— 16
Meller-Drammer.....	Com	671	— 16
When a Woman's Forty.....	D	1855	— 19
The Day of the Dog.....	Com	340	— 19
Reporter on the Case.....	D	1089	— 19

G. SERRA.

22, Denham Street, W.

Regent 4132.

Rossicines, London.

CINES.

	Des.	Feet.	Date.
The Lost Pocketbook.....	D	1780	Nov. 2
Savona, Riviera.....	S	330	— 2
The Magic Spray.....	Tr	510	— 2
Bidoni's Trick.....	Com	470	— 5
Tragedy of the Sea.....	D	1078	— 9
Bloomer, Stableman.....	Com	553	— 9
Milan.....	S	350	— 9
The Bells of Warning.....	D	1800	— 12
Bitter Memories.....	D	1280	— 16
Bloomer's Smart Idea.....	Com	600	— 16
Lake Lugano.....	S	410	— 19
Man's Cowardice.....	D	1900	— 19

THANHOUSER FILMS, LTD.

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100, Charing Cross Road, W.C.

Regent 3452.

Impafil, Ox., London.

	Des.	Feet.	Date.
The Cooked Goose.....	C	1008	Nov. 2
The Pendulum of Fate.....	D	2022	— 5
From Wash to Washington.....	C	896	— 9
The Substitute.....	D	2037	— 12
Harvesting Ice.....	Int	394	— 16
The Leaven of Good.....	D	997	— 16
Harry's Waterloo.....	C	816	— 19

PRINCESS.

The Decoy.....	D	1018	Nov. 2
The Target of Destiny.....	D	973	— 9
Too Much Turkey.....	C.D	1017	— 19

TRANS-ATLANTIC FILM CO., LTD.

Universal House, 37-9, Oxford Street, W.

Regent 4332-3.

Transfilco, Ox, London.

BISON.

	Des.	Feet.	Date.
Tribal War in the South Seas.....	D	1871	Nov. 5
Olana of the South Seas.....	D	1863	— 12
Unjustly Accused.....	D	1885	— 16
A German Spy in South Africa.....	D	1935	— 19

CRYSTAL.

The Girl In Pants.....	Com	615	Nov. 2
The New Hat.....	Com	415	— 5
Nearly a Stepmother.....	Com	970	— 9
Boxes and Boxers.....	Com	460	— 16

IMP.

War Cartoons, Mayer.....	Top	500	Nov. 2
When the World was Silent.....	D	2889	— 2
The One Best Bet.....	C	1000	— 5
When Romance Came to Anne.....	D	1980	— 9
The Gateway of Regret.....	D	995	— 12
The Lady of the Island.....	D	2073	— 16
Percy Needed a Rest.....	C	962	— 19

JOKER.

Willy Walrus: Detective.....	Com	918	Nov. 2
Love, Roses and Trousers.....	Com	987	— 5
The Mystery of a Taxi-cab.....	Com	1007	— 9
Willy Walrus and the Awful Confession.....	Com	1025	— 12
Wooing of Bessie Bumpkin.....	Com	1005	— 16
Bess on the Dog Watch.....	Com	1010	— 19

NESTOR.

By the Sun's Rays.....	D	1005	Nov. 2
The Den of Thieves.....	D	978	— 5
When Eddie Went to the Front.....	C	1001	— 5
Her Grave Mistake.....	D	947	— 9
Her Lost Chance.....	C	991	— 12
An Indian Eclipse.....	D	1005	— 16
An Eye for an Eye.....	D	950	— 16
Boy Scouts to the Rescue.....	D	985	— 19
All At Sea.....	C	995	— 19

POWERS.

Kate Waters of the Secret Service...	D	1976	Nov. 9
The Severed Hand.....	D	2877	— 12
The Tangle.....	C	686	— 12

REX.

At the Foot of the Stairs.....	D	1001	Nov. 2
Circle 17.....	D	1997	— 5
Plain Mary.....	C.D	974	— 12
Behind the Veil.....	D	927	— 16
Out of the Darkness.....	D	990	— 19
An Awkward Cinderella.....	D	1012	— 19

STERLING.

	Des.	Feet.	Date.
Billy's Vacation.....	C	985	Nov. 5
A Wild Ride.....	C	984	— 9
A Beach Romance.....	C	970	— 16
At Three O'Clock.....	C	973	— 19

UNIVERSAL IKE.

Ike in His City Elopement.....	Com	996	Nov. 2
Universal Ike, Jun., in a Cupid's Victory	Com	975	— 9
Universal Ike and the New Cook	Com	960	— 12
A Triangle Marriage.....	Com	935	— 16

VICTOR.

The Madman's Ward.....	D	1997	Nov. 2
Irene's Busy Week.....	C	994	— 5
At Mexico's Mercy.....	D	985	— 9
Value Received.....	D	2007	— 19

TURNER FILMS, LTD**2, Denman Street, Piccadilly Circus, W.**

Gerrard 2451.

Heptois, London.

	Des.	Feet.	Date.
Polly's Progress.....	C	1000	Nov. 9
Scottish Shepherds at Work.....	E	350	— 16

UNIVERSAL FILM CO., LTD.,**40, Gerrard Street, London, W.**

Gerrard 9277.

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CABLE.

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'Twixt Time and Tide.....	D	804	Nov. 16

FAVOURITE.

Billie's Babies.....	Com	714	Nov. 9
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URBAN-ECLIPSE.

	Des.	Feet.	Date.
Maud and the Bachelors.....	C	975	Nov. 5
The Resources of Canada: Part 2 Top	C	355	— 5
Sammy at the Masked Ball.....	Com	400	— 12
A Sugar Plantation.....	Top	330	— 12
Resources of Canada: Part 3.....	Top	425	— 19
Sammy's Automaton.....	Com	380	— 19

VITAGRAPH**31-3, Charing Cross Road, W.C.**

Regent 3422.

Vitgraf, London.

	Des.	Feet.	Date.
The Violin of M'sieu.....	D	1850	Nov. 2
His Kid Sister.....	C	1011	— 2
A Train of Incidents.....	C	1020	— 2

Des. Feet. Date.

John Rance, Gentleman.....	D	1060	— 5
Officer Kate.....	C	1051	— 5
Beautiful California.....	S	569	— 5
The Red Cross Martyr.....	D	1040	— 5
David Garrick.....	C.D	1698	— 9
Private Bunny.....	C	1054	— 9
The Moonstone of Fez.....	D	2002	— 12
The Greater Motive.....	D	1054	— 12
Shadows of the Past.....	D	2992	— 16
Polishing Up.....	C	1074	— 16
The Wheat and the Tares.....	D	2076	— 19
Taken by Storm.....	C.D	1061	— 19
Through Life's Window.....	D	1046	— 19

WARNER'S.**99, Charing Cross Road, W.C.**

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Des. Feet. Date.

Children of the West.....	D	2160	Nov. 12
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Westfilm, London.

KEYSTONE.

Des. Feet. Date.

How Villains are Made.....	C	1400	Nov. 2
Finnegan's Bomb.....	Com	1020	— 5
Caught in a Cabaret.....	C	2053	— 9
A Busy Day.....	Com	441	— 12
Acres of Alfalfa.....	Ind	572	— 12
A Water Dog.....	C	1030	— 16
The Fatal Mallet.....	C	1120	— 19

KOMIC.

Bill Squares It With His Boss....	Com	992	Nov. 5
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YORKSHIRE CINE CO., LTD.**30, Gerrard Street, W.**

Regent 5757.

BAMFORTH.

Des. Feet. Date.

Winky's Fireworks.....	Com	490	Nov. 16
War Cartoons.....	Original from Top	550	— 19

IN THE MANCHESTER DISTRICT.

(BY OUR OWN CORRESPONDENT.)

The Shaftesbury at Longsight is doing excellent business, and the number of patrons who book their seats in advance steadily increases. Since an orchestra was installed in place of a single pianist the music has proved an additional attraction. Last week "The Naked Truth" proved more palatable as a picture than it often does in everyday life, in addition to which "Finger Prints," "The Unfit," and "Trafalgar" were among the chief items. During the present week "Storm at Sea," "Passing of Diana," "Within the Lion's Reach," and "Give Us This Day" are the pick of a good programme. Next week a busy time is expected, when "Carmen" and "Samson" are shown.

Last week "The Bells" at the King's, Regent Road, Salford, gave Mr. W. Peel Smith the best three days' receipts since last Bank Holiday. During the few months he has been in charge, when this theatre reopened, there has been a steady improvement in business. Last week was particularly satisfactory, and this in spite of the fact that other houses in the vicinity had some exceptionally attractive features. The orchestra has been improved by the addition of a capable violinist, and altogether the prospects are very bright. This week "The Great Spy Raid" and "Tess of the D'Urbervilles" are being shown, in addition to several good items and war topical slides, which continue one of the most popular features.

The Salford Empire, Trafford Road, had very few of the 900 seats vacant on the night of my visit. Mr. M. Walton displays good judgment in the selection of his films, and was showing some good comics and patriotic pictures, which met with hearty approval. "Sons of the Sea," "The Revengeful Servant Girl," "The Naked Truth," and "In the Shadow of Disgrace" were on last week's bill, shown twice nightly and at a daily matinée. This week "Three Men and a Woman" and "John Rance, Gentleman," are the two principal, in addition to war topicals and both the "Dolly" and "Kathlyn" series.

The Alexandra, Rumford Street, Salford, was turning money away last week with "The Sign of the Cross." The versatile manager at this theatre not only lectured to the film, but arranged the choir and special music himself. He is a great believer in the help of sound effects,

and those provided for the picture, "What Our Naval Brigade Can Do Ashore," were very realistic. This week "The Workers' Way" provides the chief attraction, and there are a number of good things among the exclusives coming, all of which run for the whole week. Among these may be mentioned "Vendetta" (Marie Corelli), "A Lost Paradise," "The Spoilers," "Beautiful Jim," "Called Back," and "With Captain Scott in the Antarctic."

The Opera House, Cross Lane, Salford, maintains its popularity, and Mr. Tom Sherlock always has something on the bill to specially please his patrons. "The House of Bondage" was running last week, with "Three Men and a Woman" as the leading picture this. Next week "O.H.M.S." (London Film Company), "An Englishman's Home," and "Saving the Colours" are all likely to appeal to their visitors.

Changes in both proprietorship and management have recently taken place at the Alexandra, Longsight, Mr. A. Niman now being in charge. Considerable improvements have been made, and with "The Sign of the Cross" running last week, the audience was the best I have seen for a long time. It was being lectured to by Mr. Daniels, and the dialogue considerably improved the picture. This week the three chief pictures are "M. Lecoq, or, The Mystery of the Pepper Box Inn," "The Kaiser's Nightmare," and "Belle of Yorktown."

Apart from "The Hills of Silence" and "Samson," which were shown to the Manchester Trade on Wednesday, the National Film Agency, 64, Victoria Street, are likely to score a great success with "The Spy, or, The Fall of the German Army," an original feature of which is that local children are introduced in each copy. The novelty should be very successful in many suburbs and adjoining towns.

Messrs. Pathé Frères showed the Trade of Manchester and Liverpool, at their branch offices in these places, last week two special feature films, entitled "The Stolen Masterpiece" and "In the Grip of Spies." There was a good attendance of exhibitors, and many bookings were secured. The release dates are December 14th and December 20th respectively.



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"French's Contemptible Little Army."

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German Spy Drama.

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The following information has been specially compiled for **THE BIOSCOPE**, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

Receivership.

PORT TALBOT AND ABERAVON THEATRES, LIMITED.—A notice of the appointment of S. J. John, of Post Office Chambers, Aberavon, Glam., as receiver and manager, on October 12, 1914, under powers contained in certain second mortgage debentures, has been filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

Mortgages and Charges.

BLYTH ELECTRIC THEATRE COMPANY, LIMITED.—Charge on Empire Electric Palace, Beaconsfield Street, Carlton Street, Blyth, dated October 1, 1914, to secure all monies due or to become due from the company, to Barclay and Co., Limited, 54, Lombard Street, E.C., not exceeding £2,500.

ASSOCIATED PROVINCIAL PICTURE HOUSES, LIMITED.—Disposition in further security, dated October 7, 1914, supplemental to bond of credit and disposition in security, dated October 7, 1913, securing not more than £11,800, charged on certain land at Hardgate, Aberdeen, known as Windmill Brae. Holders: Commercial Union Assurance Company, Limited, 24, Cornhill, E.C.

C. & M. ROUTLEDGE, LIMITED.—Issue on September 23rd, of £1,600, and on October 12, 1914, of £100 debentures, parts of a series of which particulars have already been filed.

CROMER THEATRE OF VARIETIES, LIMITED.—Debenture dated October 14, 1914, to secure £500, charged on company's undertaking and property, including uncalled capital. Holder: C. J. Parker, Cromer. Also deed of indemnity, dated October 15, 1914, to secure any monies, not exceeding £500, for which the mortgages may become liable under deed of guarantee, charged on same property. Holders: E. Troller, C. J. Parker, B. T. Rust, and A. Phillips, all of Cromer.

LANCASTER PALLADIUM, LIMITED.—Mortgage, dated October 15, 1914, to secure £2,000, charged on land with Lancaster Palladium, etc., thereon in Market Street, Lancaster. Holder: J. Cliff, Meadows, Lancaster.

MODERN PICTURE PLAYHOUSES, LIMITED.—Mortgage, dated October 23, 1914, to secure £800, and further advances, charged on land and premises in Cricklewood. Holders: Property Agents and Owners, Limited, 83, Weston Park, Stroud Green.

HACKNEY AND SHEPHERD'S BUSH EMPIRE PALACES, LIMITED.—Debenture, dated October 21, 1914, charged on the company's undertaking and property, present and future, including uncalled capital (subject to £26,000 debentures, dated January 31, 1901), to secure all moneys due or to become due from the company to Nottingham and Nottinghamshire Banking Company, Limited, Nottingham.

ACME PICTURE PALACE COMPANY, LIMITED.—Issue on July 21, 1914, of £20 debentures, part of a series of which particulars have already been filed.

ISLINGTON CINEMAS, LIMITED.—Particulars of £1,500 debentures, created September 16, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £1,000. Property charged: The company's property, present and future. No trustees.

DERBY PICTURE THEATRE, LIMITED.—Mortgage on leasehold site at St. Peter's Street, Derby, and four shops, cafe and picture theatre to be erected thereon, dated October 15, 1914, to secure all moneys due to or to become due from the company to London, City and Midland Bank, Limited, 5, Threadneedle Street, E.C. Particulars of £2,500 first debentures, created September 25, 1914, also filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

New Companies.

PICTURES AND PLEASURES, LIMITED. (137,997.)—This company was registered on October 16th, with a capital of £2,000 in £1 shares, to take over the business of proprietors and publishers of "Pictures and Pleasures," carried on by F. Rigg and E. Whiteley, at 7, Blackfriars Street, Manchester. Private company. The number of directors is not to be less than two nor more than five. The first are: E. Whiteley, 7, Blackfriars Street, Manchester; and F. Rigg, 7, Blackfriars Street, Manchester. Qualification £100. Registered office: 7, Blackfriars Street, Manchester.

MACHEN CINEMA HALL, LIMITED. (138,016.)—This company was registered on October 19th, with a capital of £3,000 in £1 shares, to acquire freehold premises in commercial Street, Machen, Mon., to carry on the business of proprietors and managers of electric or cinematograph theatres, etc., and to adopt an agreement between R. T. Davies and L. Davies of the one part, and W. B. Trick and D. P. Thomas of the other part. Private company. The number of directors is not to be less than three nor more than seven. The first are: M. David, T. David, T. M. Fowler, J. Lewis, D. P. Thomas and W. B. Trick (managing director). Qualification £100. Solicitors: Thomas John and Evans, Cardiff. Registered office: Station Parade, Neath.

YORKSHIRE CINE COMPANY, LIMITED. (138,025.)—This company was registered on October 19th, with a capital of £2,000 in £1 shares, to carry on the business of manufacturers, sellers and letters to hire of cinematograph films, etc., and to adopt an agreement with W. W. Rudd. Private company. The first directors are: W. W. Rudd and H. O. Bruce. Secretary: J. E. Pryde-Hughes. Registered Office: 30, Gerrard Street, W.

ALLIED FILMS, LIMITED. (138,027.)—This company was registered on October 20th, with a capital of £1,000 in £1 shares, to carry on the business of cinematograph and film manufacturers, agents and dealers, film hirers, electric and other theatre and music-hall proprietors, etc. Private company. The number of directors is not to be less than three nor more than seven. The first are: W. B. Trick, Neath; H. Freeman, Usk; D. J. Davies, 52, Ninian Road, Cardiff; and M. David. Qualification £25. Solicitor: C. E. Edwards, 53, Queen Street, Cardiff.



In Peril's Path :

Presenting several of the Famous Thanhouser children in a good drama. Released December 10th. App. length 998 ft. Quad-Crown Posters.

Her Big Brother :

Featuring Roy Glauck and Doris Farrington in a Comedy-Drama. Released December 7th. App. length 830 ft. Quad-Crown Posters.

Scene from "In Peril's Path."

Does It Interest You

To know that we are offering some fine Open Market, as well as Exclusive, Pictures now, and especially in the near future? We do not exaggerate! Read "Thanhouser Topics," and watch the Trade Papers!



Thanhouser Films, Ltd.

100, CHARING CROSS ROAD, W.C.

Telephone—Regent 3452.

Telegrams—"Impafil, Ox, London."



"Big" Production Dept. :—166-168, SHAFTESBURY AVENUE, W.C.

Scene from "Her Duty."

Princess.

Her Duty :

Featuring Miss Muriel Ostriche and Boyd Marshall in a very strong drama. Released December 7th. App. length 981 ft. Quad-Crown Posters.

The Veteran's Sword :

The story of a veteran's sacrifice for those he loved, by Princess players. Released December 10th. App. length 1,042 ft. Quad-Crown Posters.



JOTTINGS FROM ULSTER.

(BY OUR OWN REPRESENTATIVE.)

Generally speaking, business is good throughout Ulster, and that, despite the fact that the mills, factories and warerooms—out of which the bulk of the money flows—are still on half-time. That there is still money for the pictures is possibly accounted for by the fact that in Ulster, the bulk of the recruits to the Volunteer Division of Lord Kitchener's Army are married men, whose wives are receiving the increased Government allowance. Another aspect of the protracted semi-prosperity which the cinemas in this quarter are enjoying lies in the direction of better pictures being now featured than heretofore. "Exclusives" are being exhibited throughout Ulster just now with the same frequency that open market releases enjoyed last season. Practically every town having more than one hall runs exclusives twice a week, and in towns thus situate, advertising campaigns are very much in evidence—the result being that the townsfolk are keenly interested in the goings on; so much so that they are bound to patronise both halls and give their verdict.

That little thought is here given to the approach of lean days is evident from the fact that a new hall is now in full swing in Lurgan, under the direction of Mr. Hewitt. The Lisburn Electric Palace Company, Limited, have added to the size of their hall, and a magnificent new building is being now equipped in the important provincial township of Coleraine. Mr. R. L. Sheridan will direct the latter mentioned hall. If I mistake not he controlled a picture house in that town some time ago, ere he went to Ballymena.

That wonderful series of moving pictures "With Captain Scott in the Antarctic," with the accompanying lecture by Mr. H. G. Ponting, now holds the stage of the Grand Opera House, Belfast, where they are proving a considerable draw. The popular prices of 6d. to 3s. are being taken advantage of to a great extent, and few seats are available at any time.

It is quite an Asta Nielsen week this at the Belfast Panopticon—"The Course of True Love" and "The Traitor" forming the chief attractions for the six days. Miss Nielsen is a sure draw at this popular house at all times, where, by the way, the best music in the city may be heard. Thanks to the enterprise of the Panopticon's manager-proprietor, picture-lovers have been entertained to the screen ver-

sion of "The Sign of the Cross." Needless to relate, the patronage bestowed on this tremendous attraction was quite phenomenal: long queues being in evidence each day of the run, and many, after waiting a considerable time each day, were obliged to go away disappointed. Even the extra capacity which the Panopticon now enjoys is proving all too limited, and I venture to suggest that if "Fred" continues his bookings on the same principle as he has observed in the past, the adjacent property must needs be annexed to meet the demand for seats.

The second rights for "The Sign of the Cross" have been secured by Mr. George Stewart for the Crumlin Road Picture House.

Mr. Watterson, for some considerable time chief operator at the Royal Avenue Picture House, Belfast, has been appointed manager of the city's new hall in Corn Market. He is just now engaged superintending the installation of the necessary electric fittings, and the completing of details to the furnishings. It is hoped that the hall—which will be the last word in comfort so far as Belfast is concerned—will open on December 1st.

I have had several inquiries as to when Gaumont will open in Belfast. Maybe those in Denman Street, Piccadilly, will make a statement.

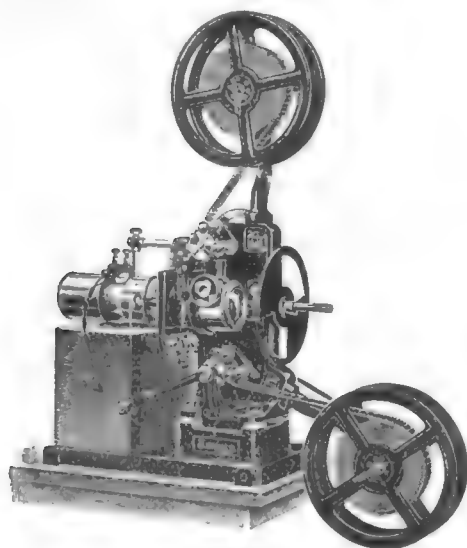
The London Film Company's famous naval drama, "England's Menace," drew great crowds to the Belfast Alhambra during its first run in that city. None of the war pictures has been so extensively booked throughout Ulster as this production: it will be seen in almost all of the provincial towns before long.

No. 1 of the Sleuth Hound series, "The Mystery of the Old Mill," by Pathé Frères, Limited, proved a tremendous draw at the Clonard, Belfast, last week. Mr. Hogan puts great faith in Pathé, and he is never let down. "A Lady of Quality," featuring Miss Cecilia Loftus, drew patrons from all quarters of Belfast to The Clonard last week-end. It is of interest to note that Cissy made her *début* at the Old Alhambra, Belfast, during the *régime* of the great and only W. J. Ashcroft. She is now devoting part of her time to the "movies," while the Alhambra Theatre of Varieties, is now a cinema. *Origin from Mutantur!*

FOR HOME OR SCHOLASTIC USE.

An extremely interesting afternoon was devoted last week by members of the Press, including a representative of **THE BIOSCOPE**, to a private view of a number of new models in film projection apparatus suitable for home display or educational purposes in general. The function was held in the cinema showrooms of Messrs. W. Butcher and Sons, Limited, and certainly revealed many points of interest even to those familiar with the usual devices for regular theatrical practice. It formed, so writes our representative, a distinctly enjoyable experience to witness the switching on of the various machines, these ranging from a piece of mechanism with a 6-volt accumulator of special design to projectors with simplified arc lamps "fed" from the ordinary lighting circuits of the showroom. The size of the resultant picture, naturally enough varied in ratio to the power of the illuminant employed, yet all the "screenings" were brilliant and well calculated to compare, size for size, with picture theatre standard.

Probably the greatest novelty upon exhibition



"EMPIRE"
HOME MODEL WITH ACCUMULATORS.

upon the score of portability was the Model II., or accumulator set, the machine, of course, being a simplified "Empire" model, and, on account of a metal filament lamp being employed, possessing the faculty of allowing the film to remain stationary in the gate for demonstration purposes.

A tour of the showroom revealed other machines, based upon the lines of the larger "Empire" projectors now used in so many of our leading theatres, and fitted with simple arc lamps

of "Record" or "Klimax" pattern, taking from 2 amperes upwards and giving up to 1,000 c.p. from an ordinary lamp socket, the results upon the screen being, in every case, of a brilliant and pleasing nature. It should, by the way, be emphasised that the machines are designed to take standard films and spools up to 12 ins. diameter, the only differences from theatre models being, in fact, dictated by the questions of price and portability. Messrs. Butcher and Sons have, in addition, instituted a special library of films for hire, the "Home Service" including a lengthy selection of suitable subjects at reasonable rates and by the leading producers of the universe.

Now that the question of education by cinematography has reached a stage of brisk activity, Messrs. Butcher have, by the compilation of a further list of films suitable for tutorial purposes, done much to further the aims of those who favour this up-to-date method of visual enlightenment, while the opportunity afforded the lecturer to possess his own apparatus displays manifold advantage over the old-style method of hiring plant and operator for the occasion. Our description would be incomplete without a brief reference to another handy form of apparatus which should appeal alike to the scientist and the amateur in the art of projection. This



MODEL III.
PROJECTOR WITH "KLIMAX" PARALLEL ARC.

compact machine, classed as Model III., has a strongly-made "Empire" mechanism, and, upon a special carrier stage, a tubular lantern body of unique design containing a powerful "Klimax" or parallel arc lamp.

The advantage of this arrangement lies in the fact that the arc remains at constant value, the mechanism of the lamp only needing an occasional touch to keep it in focus with the condenser. This lamp is designed to work off an ordinary lamp socket and a neat resistance supplied with it. A clear and well-defined picture was witnessed, and one of a size eminently suitable for home displays. On certain of the more expensive patterns the Empire patent spool boxes are fitted, but these will only be found, as a rule, necessary where heavy currents and more powerful illuminants are employed in the lamp-house. Following upon the demonstrations of other types of "Empire" models, we ventured upon a tour of the Farringdon Avenue buildings, and were greatly impressed by the evidence there of the firm's activities.

Entering the newly-erected main entrance hall, a handsome example of oak panelling and marble paving, we passed through into the salerooms for cameras and photo supplies, for which the firm have a fine repute of many years' standing. A few minutes, and we found ourselves among the laboratories and instrument repair shops near the top of the buildings. In this portion there are four floors, and huge stockrooms and dispatch departments all busily employed upon orders for all parts of the globe. A notable fact is that, with the very minor exception of

a few parcels of foreign paste brushes obtained many months ago, the entire stock, from cameras and papers to cinematographs and fittings, are of entirely British manufacture. A large number of home type machines were noted in one stockroom. Everything bespoke system and order, even the advertising departments, often, alas! a minor consideration with British organisations, revealing well-kept stockrooms, copying and addressing machines, and an illustration room with some thousands of "originals" for catalogue purposes. A complete engraving plant showed still further the care devoted to the productions of the house for the customer's guidance and help.

Passing views of counting-house and travellers' rooms, etc., then in the cinematograph branch we noted a busy scene, especially in the film hire department, where the contents of the vaults were continually being referred to in anticipation of night work upon the mid-week change for a host of picture houses. With the appointment of numerous agents for the "home" cinema department there will be a still further increase in the firm's activities. A very remarkable tribute to the firm's progress is shown by the large works and studios at Lee and King's Cross, and the fact that the premises mentioned above have been extended four times within fourteen years, and that still further space is to be acquired for showrooms in the near future.

NEWS FROM HERTS.

(BY OUR OWN CORRESPONDENT.)

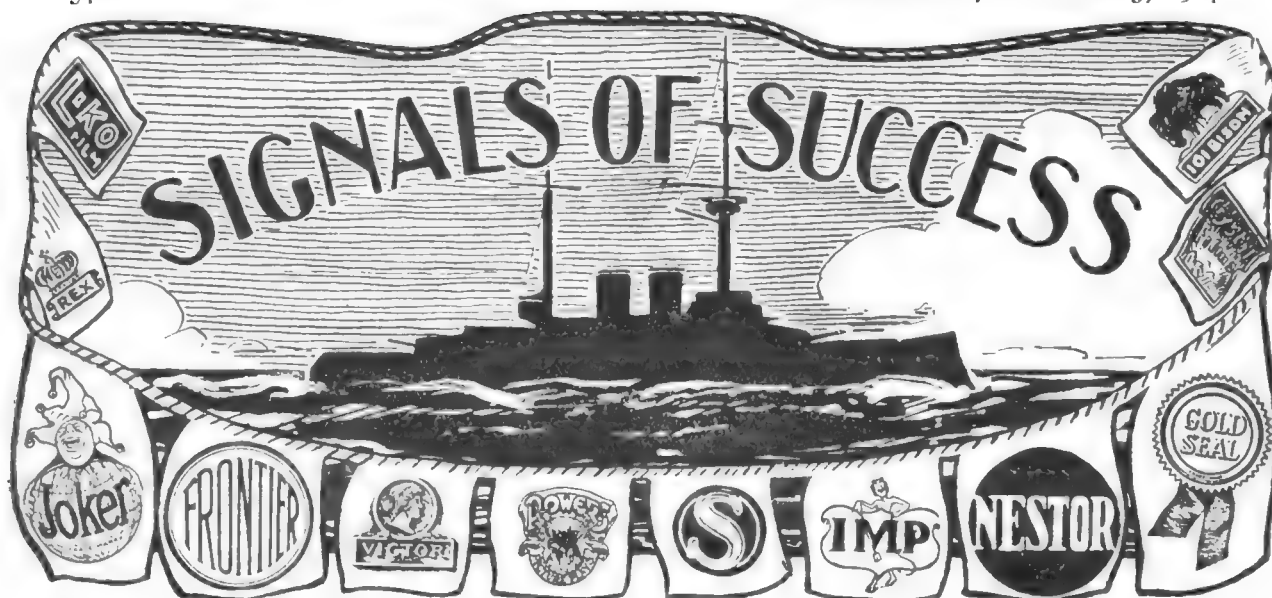
During the past week or so films dealing with the great war or having some connection with military or naval subjects have been the feature of most of the programmes submitted to the patrons of Hertfordshire's picture halls. The famous naval drama, "England's Menace" has been a great draw. Besides being shown at the Watford Central Hall, this film has also been screened at the Premier, Hertford, and the St. Albans Cinema, securing good audiences. Two kindred subjects in "The Great Spy Raid" and "If England Were Invaded" have been shown with telling effect at the Barnet Cinema, and military dramas, "The Curse of War" and "The Fighting Blood" have been the principal attractions at the Ware Picture Hall.—Another drama of the sea, "A Naval Secret," was shown last week-end at the Princess's Theatre, Hemel Hempstead, and most of the halls in the county have been enterprising in the matter of securing topicals dealing with the war.

War pictures, however, have not been allowed to monopolise all the entertainment. For the first time for several weeks the Central Hall, Watford, had a long film, one of four reels, in their programme. This "The Ruby of Destiny," was a welcome change from the programmes that have been given here lately, though one must not forget that Mr. Harry May Hemsley's visit to present "In and Out of the Picture" was very successful. The Electric Coliseum, benefiting greatly through the visit of a considerable body of soldiers into their quarter of the town, has had very good audiences, one of the principal films shown being "Cross v. Crescent."

Last week's films at the Princess's, Hemel Hempstead, contained two items that met with the approval of the public in "The Flaming Diagram" and "Lost Through Greed." The townspeople who patronise pictures are now enjoying Seymour Hicks and Ellaline Terriss in the film "David Garrick." At Hoddesdon Cinema a good variety of films has included the dramas "In the Grip of Ambition" and "A Leaf From the Past," "As Fate Willed," and the Keystone "Hearts and Swords."

On October 26th, 27th and 28th the Castle Cinema, Hertford, was filled on each presentation of the great film "From Manger to Cross." With special matinées and two exhibitions of this famous work each evening, a great number of people saw this moving story. A special orchestra was engaged.

Much concern has been felt by the many admirers of Mr. L. G. Parry at his regrettable absence from the Hitchin Playhouse through illness. Mr. A. Briscoe, the musical director, has been deputising, and Mr. Parry hopes to be back in harness quite shortly. Fresh laurels are being won for the Playhouse almost every week, the latest enterprise on the part of the enterprising director of the house being the booking of a first-class theatrical company, with fourteen artistes in a drama, "Mary Latimer, Nun." Mr. Parry has also put several noted films upon the screen in the last week or so. A feature much appreciated by everyone was "The Kaiser's Nightmare." In the matter of generous and varied entertainment the Playhouse takes a high place.



— Every Brand on the —
Trans - Atlantic Programme
 Beckons You on to Victory over Hard Times !

Here are Four Thrillers that will Bring You the Money :—

THE LAW OF THE LUMBERJACK.

(101 BISON).

A thrilling ride down a lumber-flume at 60 miles an hour on a raft is one of the features of this great drama of the California redwood forests. Love, hate, adventure!
 2,026 ft. Approx. Released December 14, 1914.

JIM WEBB, SENATOR.

(IMP—KING BAGGOT.)

King Baggot is at his best in this absorbing story of the efforts of a clique of political schemers in the American national capital to trap a young senator through his love for a fascinating feminine lobbyist. Right triumphs amid romantic and exciting circumstances.
 2,929 ft. Approx. Released December 14, 1914.

THERE IS A DESTINY.

(VICTOR—KERRIGAN).

The British taste runs to tales of the sea during these stirring times. Here is one in which J. Warren Kerrigan plays the rôle of hero in a daring swim across a stormy channel to minister to a stricken fisherman. This allays the opposition of the old man and wins for the youth a bride.
 964 ft. Approx. Released December 17, 1914.

FOR THE SECRET SERVICE.

(REX DRAMA).

Probably the most timely and gripping drama of the day is this Rex film, in which Bob Leonard and Ella Hall enact the leading rôles. It has to do with an invention whereby aeroplanes and motor-cars can be sought out at great distances, and their stores of petrol exploded by wireless impulse. The efforts of the spies of a warring power to secure this valuable device, and the frustration of their plans by the daring of a frail girl is the theme. It will pack your house!
 1,976 ft. Approx. Released December 17, 1914.

Here are Four Comedies that will Make You Forget Your Troubles :—

FOR LOVE OR MONEY.

(Nestor-Edie Lyons). Released Dec. 14th, 1914.

THIS IS THE LIFE.

(Powers). Released Dec. 17th, 1914.

A RURAL LOVE AFFAIR.

(Sterling). Released Dec. 14th, 1914.

THE COUNTERFEITERS.

(Victor-Florence Lawrence.) Rel. Dec. 17th, 1914.

ALL PRINTS ON EASTMAN STOCK.

Send in the Name of Your Cinema, and the Hirer that Supplies You, and we will send you THE TRANS-ATLANTIC REVIEW Free for One Year.

The Trans-Atlantic Film Company, Ltd.,
 37-39, Oxford Street, London, W.

SOUTHAMPTON SHOWS.

(BY OUR OWN CORRESPONDENT.)

The Admiralty notice to reduce outside lighting has hit especially hard at the picture theatres, many of which, although still in full swing, now appear like places deserted. Some of the managers are extracting what comfort they can from the fact that the enforcing of the order by the police will enable them to practise some small measure of economy, and in times like the present, when revenue has been lowered and running expenses increased, it is felt that every little helps. Some dissatisfaction has, however, been expressed in regard to the action of the Borough Council in the matter, for although the cinemas and tradesmen have had to reduce outside lighting, the strong arc lamps in the streets are still kept full on. The point was raised at the last meeting of the Corporation, and information was given by the Mayor which the Press were not allowed to take notice of, but it did not clear the matter up.

Mr. Arthur Pickup is bringing the experience of many years to bear in the management of the Gaiety Theatre, and, so far, has been remarkably successful in catering to the public taste. During the course of a brief chat last week, I gathered that he has been in the Trade since 1893, the last five years of which have been spent in London. Previous to accepting his present position he managed the Premierland, in East End. It has not taken him long to find out that Southampton audiences have a taste for good music, and from the beginning of the present week he has been running a full orchestra in the afternoon, as well as in the evening. Mr. Pickup has also arranged for a service of war telegrams, and these are shown on the screen as soon as delivered—sometimes before the news is posted at the office of the local daily paper. Exclusives have been booked for some time ahead. "Trilby" attracted crowded houses all last week, and "Lord Kitchener's New Army" was screened during the first half of the present week. "Mario," a domestic drama, by the Broncho Film Company, is the feature of to-day's programme, and for next week "A Common Mistake" and "The Master Cracksmen" have been secured.

I had the pleasure last week, also, of renewing an old acquaintanceship with Mr. R. H. Urquhart, who has taken over the management of the Scala. Mr. Urquhart has already seen to the carrying out of several small improvements, and a much clearer definition has been given to the pictures, to the delight of the patrons. "The Sharpshooters" was filmed during the week-end, "A Turf Sensation" was featured on Monday, and "For the Love of the Flag" takes precedence to-day.—At the Shirley Electric the top-liners during the week-end were "For

Another's Crime" and "England's Menace," the leading films in this week's programme being "Your Country Needs You" and "Her Haunted Life."—The Northam Picturedrome recently screened "The Massacre" and "The Cabaret Dancer," following up this week with "The Two Spies" and "Trapped"; while at the Carlton, Mr. Apperly filmed "Drake's Love Story" on Monday, "His Country's Honour" being booked for to-day.

A full week's run is being given at the Portswood Palladium to "The Sign of the Cross." This is a splendid film, and Messrs. Hood and Bacon ought to do well out of it. Mr. Bartlett, the manager, arranged matinees for Monday, Tuesday, and Wednesday, and secured good attendances. "The Battle of the Sexes" was screened during the week-end, and it was preceded by the fine Pathécolour, "Queen's Love."

Mr. P. G. Lambert, of the Southampton Picture Palace, East Street, has an excellent exclusive booked for to-day in "The Hand of the Law," backed up by "The Woman in Black." The programme for the early part of the week included "A Bit of Human Driftwood" and "Enemy." Sunday's feature being "The Trap." Mr. Lambert was trying a fine new arc lamp for the outside of the hall when I called, but it has had to be reluctantly packed away until the police regulations are relaxed.—At the Alexandra, Mr. Miller's week-end special was "The Battle of Manila," "The Death Trap" (Monday), and "The Cruise of the Hell-Ship" (to-day), being shown this week.

The "Pimple" series of films are great favourites at the Standard Electric Theatre, East Street. "Lieut. Pimple and Wanted—an Heir," "Pimple v. Jack Johnson," and "Pimple, M.P.," are still to come. Mr. Turner's big films this week are "Shadow of Moulin Rouge" and "The Greater Sinner." Next week's bookings include "Rogue's Honour" and "The Vultures."

The U.K. exclusive, "Princes in the Tower," brought excellent patronage to the Atherley, where Mr. Buck has been more than holding his own. During the week-end, "Conscience" was screened, and a two-part Bison feature, "The Law Breakers," will be submitted to-day.

Other films which have been received well in Southampton have been "The Black Maria" and "Shadows of a Tragedy" (at the Shirley Cinema), "The Wasted Years" and "The Ghost" (at the Empire), and "For Their Country" and "The Old Fire Horse" (at the Kingsland).

NOTES FROM THE CHANNEL ISLES.

(BY OUR OWN CORRESPONDENT.)

A number of Belgian refugees who are the guests of Guernsey people were recently invited by the management at St. Julian's Theatre to attend that place. One of the series in the Warwick film gave an incident at Antwerp, in which it was afterwards found out two of the refugees took part. The guests were highly delighted with the programme, which included "Bully Boy," "Tigris" and a very amusing Keystone. Other films shown here have been "Lawyer Quince," "Whom God Hath Joined" and "Memories that Haunt."

At the Rectory Hall have been shown "The Master Crook" and "The Master Crook Outwitted by a Child," "Conscience and the Temptress," and "The Blinded Art" in the drama series.

At Bartlett's Picture Palace "An Incident at Mons," when the British saved their guns from falling into the hands of the enemy, was made a feature. "The White Spectre," "Buffalo Jim," and a number of comics filled the bill.

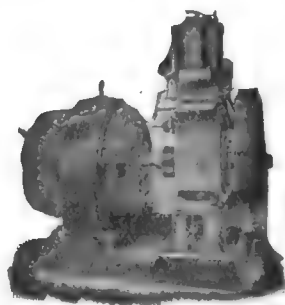
At West's Picture House, Jersey, £42 was obtained in one evening for the Belgian Fund, being the proceeds of that night's takings. Here have been screened "Called to the Front" and "The Man With the Glove."

A star picture at the Alhambra, Jersey, was "Daughter of the Tribe," whilst at the Opera House, Jersey, was "The Heir to the Lagaderes."



KELVIN PETROL AND PARAFFIN ELECTRIC GENERATING SETS.

*These KELVIN Engines are as supplied to the
British and Foreign Navies, the Crown Agents,
etc., etc.*



*The following is a certified copy of a letter sent by a KELVIN
USER to a Friend:—*

From
5 to 60
H.P.

Portable
or
Stationary.

Quick
Deliveries.

MY DEAR —

Pleased to hear from you. Re Petrol Set, I can put you on to the very thing you want. Send to FYFE, WILSON & CO., 155a, St. Vincent Street, GLASGOW, they are the makers of the ONLY RELIABLE PETROL SETS on the Market. I have been using one of their small Sets continuously for two years and have never been stuck with it. I have recently purchased another Set from them, so you will see how all-satisfied I was with the first. I am using both now. It is the most simple "Fool Proof" set you can find. A lad can attend to it.

They have a special truck for carrying it about on always ready. All you do is to open one side of the box and start the engine and your electricity is there. I don't know the exact price of the Portable Sets, but you will be able to do business with them, I am sure. I should think you are on a "winner" to tour through —, I took £ — with it in —. FYFE, WILSON'S may have a second-hand set in stock. Whatever you do don't go and buy a cheap and nasty Set, or you will be always in trouble and probably hung up when you have a Big House. You can depend absolutely upon the "KELVIN" Set as supplied by FYFE, WILSON.

All of the Best.

**Simple and
Reliable.**

**THE
WORLD'S
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FYFE, WILSON & CO., 155a, St. Vincent Street, Glasgow, Scotland.

Rotary Convertors

made by us are

Absolutely Satisfactory,

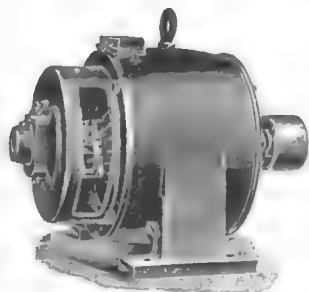
they are cheaper, more
efficient, and take less room
than any other machine.

ENGLISH MADE THROUGHOUT.

The CRYPTO ELECTRICAL Co.,

DEPT., A.

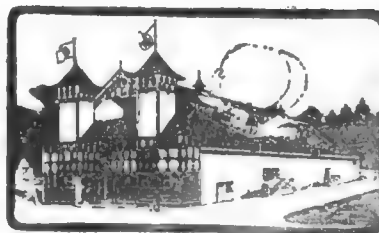
**Acton Lane,
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Scottish News and Notes.

(BY OUR OWN CORRESPONDENT.)

The slight depression in attendances at the various cinemas in the country districts in Scotland, caused by the fact that so many of the younger men are either at the Front or on Territorial service, still continues, but though this is undoubtedly the case, all exhibitors agree that the depression is not so bad as they anticipated, and can, in the abnormal circumstances, be considered as very good indeed. In the coastal towns on the east side the lighting restrictions interfere with outside advertising, but this is counter-balanced by the use of a little more printer's ink, and as the majority of halls are cosy and comfortable inside, the effect of the restrictions is to a great extent negated, and the attendances not very much affected. In Fifeshire, Forfarshire, and Aberdeenshire, where there are towns with comparatively large populations, reports of business being done are excellent, the smaller towns in the more remote districts being most seriously affected.

At Ayr, the Gaiety Theatre, which is under the same management as the Picture Palace, and which has previously been run as a drama house, was opened on Monday evening with an all-picture programme. The "star" for the opening was "Queen's Love," a Pathé coloured exclusive which had recently a great run in Glasgow, and the wisdom of Mr. Day in venturing so expensive an opener was justified by results. The attendances were very satisfactory, and the programmes presented met with much approval.

Mr. Jack Paton provided an unusual treat for his patrons at the Picture House, Larkhill, last week, when he screened Sir J. Forbes Robertson and Miss Gertrude Elliott in "Hamlet." Classical pictures are not the rule in the mining district, where melodrama and comedy usually hold sway, but "Hamlet" was appreciated to the extent that the house was packed at every performance. The picture was admirably shown, and reflected much credit on Mr. Paton, whose services, by the way, are in demand for a coming big opening in Glasgow.

The "Keystone night" in Scotland is becoming a popular craze, and the attendances of the public at houses where such are announced proves their popularity. Last week "Keystones" reigned supreme in the programmes at Kilbowie, Helensburgh, Motherwell, Hamilton, and Blantyre, and in each case the audience seemed inclined to ask for more.

Mr. Richard Yorke, whose successes at St. Andrew's have been repeatedly chronicled in these notes, has relinquished that appointment, and is now in Mossend looking after the electrical end of the business there.

Mr. David Scott, who has been "called up," has been succeeded at the Palace, Edinburgh, by Mr. Percy Darlason, a gentleman whose experience in the business eminently fits him to occupy the managerial position in a hall such as the Palace.

The King's Cinema, Perth, which some time ago was destroyed by fire, is again in the hands of the builders, plans having been passed at the local Dean of Guild Court for its rebuilding. The King's was one of the Fair City's newest houses, having been open only a few weeks.

The various picture houses in Ayr continue to do very fair business; in fact, it is so encouraging that one proprietor, as noted elsewhere, has converted a drama house into a cinema. Good dramatic companies are, in the meantime, difficult to obtain, so pictures are to fill the bill in future—at least, till the dramatic companies take the road as usual. The Picture Palace, which is in charge of Mr. W. H. Day, is this week showing "The Song in the Dark," "The Mohammedan Conspiracy," and "The Opera Singer's Triumph." In addition to varieties, Mr. Ben Popplewell, at the Pavilion, has a fine selection of war topical, and these form by far the most interesting part of the programme. The Picturedrome, one of Messrs. Green's fine halls, continues to do very well with "The Adventures of Kathlyn," and a promising start has been made with "Dolly." "The Looters of Liège" and "Prowlers of the Wild" are also on this week's bill at the 'Drome, and ought to prove powerful magnets. At Newton-on-Ayr, Mr. A. Swan is also featuring war specials and the latest topical, and doing very good business with them. At Prestwick strong programmes are the rule, and this week's patrons are being entertained with "A Deal With the Devil," "The Cry of Innocence," and "The Chicken Inspector." At the Town Hall, Ayr, this week the inhabitants had an opportunity of hearing Mr. Herbert G. Ponting's cinema lecture, "With Captain Scott in the Antarctic."

Motherwell is now well supplied with halls, having no less than four first-class shows. The

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Pavilion, the latest to be reopened, the bill of fare this week includes "In the Shadow of the Throne," "His Comrade's Wife," "In the Wilds of Africa," and "The Mystery of Room 643." Mr. J. Clifford Wright, who is the new resident manager, goes the right way to make a reputation, and his entertainments are proving popular. The Theatre, on the Buchanan Circuit, is well-famed for showing pictures different from other halls, in addition to features popular locally. This week, for instance, an exclusive new to the district is "Etta, of the Footlights," a stage story of great interest, and "The Wire Chief's Reward," "Lucille Love," and "Kathlyn" are both shown at the Theatre, so the variety is infinite. The Empire, another of Mr. Atkinson's halls, brightens its variety programme by screening "The Making of a British Soldier," "An Officer and a Gentleman," and "Dolly of the Dailies." The Cinema House is noticed elsewhere in this issue.

Scotland's "Madeira," though the season for visitors is past, still keeps its halls going, and the people of Rothesay are being as well catered for now as when the visitors numbered thousands. Mr. J. Eskdale, at the Empire, has two features, "The Great Naval Secret" and "When Conscience Calls." The Palace Cinema stars "Lucille Love" and "The Diver," while the De Luxe gives pride of place to "Kathlyn" and "Heartsease." Of course, in the off season business is not booming in Rothesay, but on the whole it is very satisfactory.

In Crieff the Cinema House well maintains its high standard of programmes, and, what is more, keeps up the number of its patrons. For this week the star attraction is "Absinthe," while other items in the week's list are "Beleaguered Antwerp," "A Voice Within," and "A Strange Melody," with a fine lot of comics. Mr. Dunlop studies his patrons well, and hence his success.

The Dunfermline picture houses continue to reap the benefit of the presence of thousands of soldiers in the town, and this fact keeps up the receipts, which would in other circumstances show a decrease. The programme at Olympia is a particularly good one, and includes "Shadows," "The Vacant Chair," "Withered Hands," "Hidden Death," and many comedies and war topicals. Two houses a night are well supported here, and the Saturday matinée also proves an attraction. The Cinema House continues to do extremely well, and its programmes always consist of the finest films. This week an adaptation from one of Sir Walter Scott's novels, "Quentin Durward," is the star, and divides honours with "The Daughter of the Hills." "Dolly of the Dailies" is also in the programme, and five or six excellent comedies make a bill difficult to equal. "Young London Foils the Enemy" proved a great attraction at La Scala.

Dunfermline, and the same success will doubtless be the reward this week on the screening of "On the Verge of War" and "The Oath of Pierre." Both the great serials, "Lucille Love" and "Kathlyn," are on La Scala's programme, and have been good magnets for the crowds.

Hamilton, being the dépôt-in-chief for receiving recruits in Scotland, is at present housing a large number of soldiers, and the local picture houses are reaping the benefit in increased attendances. All the halls are doing exceptionally good business, and the programmes being submitted are over the average in quality. The Picture House is this week featuring "The Bells" and "A Wrecker of Lives," with a Sterling and a Keystone supplying the comedy element. The Hippodrome, where variety almost fills the bill, finds the "Topical Times" a good and popular item, and extra war topicals are shown as issued. At Messrs. Smith and Welsh's house, where the programme is changed three times weekly, the attendances keep up well, and the programmes provided give much satisfaction.

In Paisley, where the population is catered for by six houses, the cinema-goers have not yet forsaken their favourite entertainments owing to the war; in fact, business is a little better than usual. The same remark applies to Greenock and Port Glasgow, where the halls are all in excellent, experienced hands, whose selections of pictures never fail to please. There are rumours of an extra house for Greenock, but the time is not yet ripe to give fuller particulars.

GLASGOW TRADE SHOWS.

The attractively printed synopsis for "Home, Sweet Home" drew a large audience of exhibitors to the De Luxe Theatre on Tuesday, when the B.B. Pictures, Limited, screened the photoplay of that name with full orchestral and vocal accompaniments. The future of the production is assured, as it was warmly endorsed by all who saw it. At the same time "The Wrath of the Gods" was also screened, and was no less admired by all present.

The Ideal Film Hiring Company (Glasgow branch) screened the firm's latest great exclusive, "Everywoman Should Know—" in the Salon on Tuesday. The attendance of exhibitors was not as large as the importance of the film warranted, but those who witnessed the production voted it a masterpiece, and Mrs. Jack and her staff ought to do good business with it. It is a pity that two important shows should be held the same day, but "clashing of shows" is almost a weekly occurrence these days. For the benefit of other renters, I may mention that Tuesday, November 10th, and Tuesday, November 17th, are already booked for shows, and that there is already a clashing on the first date, when Messrs. Pathe and B.B. Pictures, Limited, are both screening important subjects.

EAST ANGLIAN NOTES.

(BY OUR OWN CORRESPONDENT.)

King's Lynn is about to undergo a change in management, Mr. George Starkey being removed to Norwich. For the past two years this gentleman has directed the fortunes of the King's Lynn Electric and Empire Theatres, and during that time has endeared himself to a large circle of friends. In taking over the Norwich Electric and Empire he will have charge of two of the best Eastern Counties cinemas. The first, it is certain, will bear favourably with any cinema in the country outside "town." On Thursday last his staff showed their appreciation of his kindness to them by presenting him with a handsome clock and two bronzes. These gifts were accompanied by an illuminated address bearing the names of those who had subscribed.

Ever ready to help any deserving charity, the Ipswich cinemas last week made collections for the local Red Cross depôt and the St. Malo Hospital. At the Ipswich Picture House the amount taken was £7 10s., and at the Central Cinema £6 12s. 2½d.

A good and up-to-date entertainment is always provided at the Picture House, and this week is no exception to the rule. The feature is Robert Louis Stephenson's famous piece, "The Suicide Club," while the lighter side special is an amusing production, "Too Many Burglars."

On Thursday, Mr. H. O. Ashton applied at the Police Court for a renewal of the cinema licence for the Thetford Cinema, Norfolk, which, he understood, was objected to by the police. Superintendent Powell said his objection cast no reflection on the licensees of the hall, for they had always done the best to follow his wishes. His objections were that the exits were not adequate, and that the enclosure was not such as was required by the statutory rules. The cinema operating apparatus was over the main entrance in the gallery. There were two side doors, each 3 ft. wide, opening into a passage 4 ft. wide. These the police thought insufficient for the safety of the public.

Mr. Ashton said the hall could be cleared in one and three-quarter minutes as there were three exits and another at the back of the hall that might be

used in emergency. He did not think there was any danger in the box being situated in the gallery. However, there might be a certain danger in the public use of the gallery, where the operating machines were fixed. His clients were willing to perform any suggested alterations. After examining the building the Bench suggested that arrangements should be made for an enclosure to be placed outside the building.

Business is reasonably speedy now at Norwich for the time of the year, and programmes are very good on the whole, pictures connected with the Navy being particularly appreciated. The features this week at some of the local cinemas are as under:—At the Theatre de Luxe, "The Hand of Crime," "What Our Navy Can Do Ashore"; at the Haymarket Picture House a Vitagraph drama, "The Sleeping Beauty"; at the Cinema, a Vitagraph drama, "The Tattoo Mark", and an Edison, "The Day That is Dead"; at the Prince of Wales' Palace, "The Sharks of a Great City"; and at the Victoria Hall a Lubin production, "A Leaf From the Past."

A capital entertainment is being shown at the Lowestoft Palace, where Mr. A. Dagnall is having large audiences. The great Biograph 4,000 ft. drama, "Judith of Bethulia," is proving one of the best successes yet shown at the cinema on Royal Plain. Never have patrons given a picture such an enthusiastic and spontaneous reception. Another popular picture on recent date was "The Great Spy Raid."

Mr. C. J. Carpenter struck oil when he screened this week the first instalment of "Lucille Love" at the Cosy Corner Cinema. Lowestoft folk always know a good thing when they see it, and it is no secret that each part of the film will see even larger houses. A screaming Keystone comedy is "Mack At It Again," while a successful Reliance was "The Broken Bottle."

Trade is about normal at Great Yarmouth, Territorials and sailors proving good patrons of the cinema shows. The managers are endeavouring to keep things as usual, although in the circumstances in which the war has placed the town this is extremely difficult. Suffice to say, they are doing their level best, and the programmes are still the most attractive obtainable.

PLYMOUTH AND DISTRICT NOTES.

(BY OUR OWN CORRESPONDENT.)

In the Plymouth district, last week, nothing of exceptional interest happened, beyond that the various halls put on programmes of first-class merit. Business was generally good, and now that the evenings are longer, picture theatres are certain to be more in demand.

At Mr. Linsdell's theatre, the Cinedrome, "The Sign of the Cross" was the great film, and it proved a formidable attraction. War subjects and pictures of both dramatic and humorous interest completed a good evening's entertainment.

At the Elite, Mr. Cherry Kearton's film, "Antwerp

Under Shot and Shell," was the pre-eminent picture. It was an excellent production, stirring, realistic and full of graphic detail. It aroused the keenest excitement, and the war films included the "H.M.S. Birmingham," "Minelayers at Sea," etc., all of which found general admiration. Mr. Rundle's programme also included the delightful romantic drama, "Who Seeks Revenge?"

"On His Majesty's Service," a smart and brilliantly produced secret service drama, aroused to a high pitch the feelings of the audiences at Andrew's Picture Palace, where crowded "houses" were generally the order.

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And it is further declared that these films have earned more money for exhibitors than any series of productions ever placed before the cinema industry.

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ALL PRINTS ON EASTMAN STOCK.



LINCOLNSHIRE NOTES.

(BY OUR OWN CORRESPONDENT.)

Previous to the outbreak of war, I mentioned the likelihood of the erection of several new picture houses in this district, but owing to the heavy cloud overshadowing the land and the uncertainty as to what the future might bring forth with regard to the cinema industry, these projects, for the time being, were not proceeded with. It is significant of the continued prosperity of the picture house, however, that these new ventures are likely to be launched. After making inquiries over a wide area, I am convinced that the cinema has never appealed more strongly to all classes than at the present time. In accommodation, films and music patrons certainly become more and more critical, but where these essentials are well maintained splendid business is done.

Of all entertainments dear to the heart of "Tommy Atkins," none has a firmer hold than the "movies," and the large number of men now training in various centres of this district have done much to swell box-office receipts. Over twenty thousand men are quartered at Belton Park, Grantham, and now the town itself has been placed "in bounds," record business should result. I understand that at least one picture house is to be erected at the camp, but of this I will send particulars later.

Mr. Stephens is to be congratulated on the decided improvements effected at the King's Picture House, Grantham. The entire frontage has been stuccoed, and attractively painted, and the entrance hall and buffet has received attention. That all-important item, the screening of pictures, too, is now first-class, and the directors are to be complimented upon obtaining a really capable operator. Prices in the cheaper seats have been increased, and the wisdom of this has already been proved by increased support in the higher-priced parts. These are steps in the right direction, and by keeping to the usual high standard of programmes future success should be obtained. The recent stars at the King's have been: "The Game of Life," "Protea II.," "The Midnight Call" and "The Oath of Pierre."

Mr. J. A. Campbell, proprietor of the Empire, Grantham, inaugurates the policy this week of opening every evening, instead of three nights weekly. The famous Cherry Kearton pictures are being shown twice nightly, with a change on Thursday to "How Wild Animals Live." Mr. Campbell has very kindly extended an invitation to the large number of Belgian refugees recently brought to the town to witness these interesting pictures—a privilege which is greatly appreciated by these unfortunate people.

There was a great deal of enthusiasm at the New Electric Theatre, Boston, last week, when Mr. Aspland Howden kindly made arrangements for all soldiers in various hospitals in the town who were able to do so to visit his up-to-date house. A magnificent programme was presented, and the appreciative demonstration at the close will be long remembered.

LONDON TRADE CHANGE.

We are informed that Mr. Ernest W. Sibley, after being in the employment of Mr. J. Frank Brockhills for the past four years, has now joined the staff of Mr. F. H. D. Mather as assistant London salesman for "Selig" productions.

BOLTON NOTES.

(BY OUR OWN CORRESPONDENT.)

Some of the local picture theatre managements are now beginning to feel the pinch of the war to no little extent, those situated in the working-class districts more especially so. They still maintain their excellent reputations with regard to the class of pictures exhibited, however. They are contributing generously to the local relief funds, and some have extended their hospitality to the parties of Belgian refugees now accommodated in the town. About thirty of these paid a visit to the Gem Picturedrome on Wednesday evening. They were the guests of Captain George B. Row, the manager, who was at one time chief officer on the Belgian boat that ran from Antwerp to the Congo. The party were deeply moved by the cordial expressions of goodwill accorded them by the huge audiences assembled. They were particularly attracted by the Belgian banner displayed in the vestibule, bearing the legend, "Bien venue a nos amis les Belges." Several of the refugee children are to visit a matinee here shortly. A number were also entertained at the Astley Bridge Belle Palace on Thursday night, where they were greatly impressed with the magnificent reception they received. The leading picture at the Queen's Theatre this week has been "A Rogue's Honour," a powerful drama, with some exciting turns. "Beleaguered Antwerp" gives an excellent idea of the condition of Antwerp with the Germans in occupation of the city. "The Fatal High C" is an amusing Keystone. Other interesting items are "Entente Cordiale," "How We Got Our Silk," "Bully Boy Cartoon." Mr. Walter Sutton is still suiting the public taste to a nicety, and two dramatic subjects, "In Lieu of Damages" and "An Old Rag Doll." All the latest war pictures are featured in "Pathé's Gazette." Practically all the pictures at the Gem are absolutely new releases. These have included "A Law Unto Himself," a drama of unparalleled intensity, "Love Unheeded," a beautifully coloured film. "His Country's Bidding" was shown here for the first time in the town on Wednesday. "On the Verge of War," a great military subject, and other class comedies and topical attracted good week-end crowds. A thrilling story of society life, "Back to Life," and an exciting adventure picture, "The Hand of the Law," have been the top-liners at the Rumworth Theatre.

Mr. F. S. Hampson greatly pleased his large Mount Electric audiences by booking "The Terror of Texas" and "The Southerners."

Some good houses have been seen at the Paragon, where the chief items of the high-class programmes submitted by Mr. G. F. Salas have been two topical subjects, "The Great Spy Raid" and "Saved by the Union Jack."

The other houses are maintaining their popularity, though there is, naturally, a certain amount of variability about the attendances, but they are weathering the war storm as well as can be expected.

NEW INVENTION IN FILMS.

We hear that a wireless telephone installation is introduced in "The Wireless Voice," a two-reel Reliance drama, produced at Los Angeles. The complete workings of this invention are realistically shown in this production, which will be shown upon this side of the Atlantic by the New Majestic Company.

FOUR EXCELLENT DRAMAS.

TRANS-ATLANTIC COMPANY'S LATEST RELEASES.

It is with a certain amount of diffidence that one approaches the task of selecting what are generally termed "outstanding productions" from a programme of such variety as that shown weekly by the Trans-Atlantic Film Company, Limited. The firms enrolled under the "Universal" banner specialise to a certain extent in their work; thus we have the big spectacular productions of the Bison Company, the light comedies and modern dramas of the Rex Company, Mr. King Baggott's interesting Imp productions, and the very beautiful, artistic releases of the Victor Company.

and realistic picture of life in a lumber camp, with its rough-and-ready ideas of justice, which, elementary and often brutal, act in a convincing manner, all the more necessary in dealing with the reckless human element with which such communities abound. What little story there is in the film is amply sufficient for the Bison Company to work into a highly sensational and effective drama, full of stirring incident and robustly acted.

Harry Jones, foreman of a lumber camp, is deeply in love with Mary Mason, whose brother Jack is working under a gang controlled by



SCENE FROM THE IMP RELEASE, "JIM WEBB, SENATOR."

From the programme shown last week we have selected the following films as representative of the best work of the four companies whose productions are of more than ordinary interest, and whose work is always characterised by sincere, painstaking methods. Each film deserves in itself special mention, and altogether they comprise a programme which it would be hard to equal.

The Law of the Lumberjack.

This excellent production gives us a very vivid

Jim Jackson. Jack is injured through the falling of a huge tree. A small party escorts the injured man to the doctor, travelling down the log flume at a terrific rate—a highly sensational scene. Harry has his doubts regarding the accident, and accuses Jim of being the cause. High words ensue, and the two men come to blows, Jim being knocked out. Meantime, a handsome young doctor arrives in the camp, and is asked to tend Jack's injuries. He and Mary become warm friends, which, on the girl's side, at least, develops into a deeper affection.

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Time passes, and the doctor, tiring of Mary, announces his intention of leaving. Harry learns of his treachery, and at the pistol's point forces the doctor to return to the camp, and finally orders the minister to marry the young couple.

The artistes enter into the spirit of the story with keen zest, and do not spare themselves in the least. It is essentially a drama of action, and its healthy sentiment must appeal to all. (Bison film. Released December 14th. Length 2,026 ft.)

Jim Webb, Senator.

There is a world of difference in the political procedure of America and this country, and few people can lay claim to any accurate inside knowledge of American politics. "Jim Webb, Senator," gives us a realistic little glimpse of political intrigue and graft which not only makes an interesting drama, but provides Mr. King Baggott and Miss Leah Baird with very effective character studies. Jim Webb is returned by his party pledged to secure the passing of the "People's Bill," with which vague description we are fain to be content. The Bill is against the interests of a certain powerful group, who endeavour to win over Jim to their side, only to meet with a curt dismissal. One of the party is a singularly beautiful young woman, and, on the principle that where money fails beauty may succeed, she attempts to wean Jim from his allegiance. Under her expert tuition, Jim is introduced to the fashionable world, and rapidly loses his old blunt, honest manner. Finally their engagement is announced, and Jim's party learns of his supposed defection. However, Jim's old mother innocently intervenes, and her sweetness and charm so impress the girl that she reveals the whole plot to Jim, who, after a fierce race against time, manages to dash into the committee room and save the Bill.

It is a genuinely interesting play, upon which author, producer, and artistes alike deserve hearty congratulation, and we should imagine that the film will prove highly successful. (Imp film. Released December 14th. Length 2,929 ft.)

"There is a Destiny."

This is an altogether delightful little romance of a truly artistic nature, of superb photographic quality, and perfectly acted by Mr. Warren Kerrigan and Miss Vera Sisson, quite one of the most delightful actresses we have seen. A young doctor is spending his vacation, along with a few male friends, at a pretty fishing village. One of the young men meets with a severe rebuff at the hands of a pretty girl, whose

beauty appeals so strongly to the doctor that he determines to make her acquaintance. To that end he adopts the dress of a fisherman, and is employed by the girl's father. The course of true love runs smoothly until one of his friends informs the old man of the doctor's true identity, with the result that an irate parent promptly sends the young man about his business. However, he proves his true worth by making a daring and successful attempt to save the old man's life, and we take a regretful leave of the two young lovers.

It is a pretty little story, set amidst delightful backgrounds of wild rock and sea. It is decidedly a film which will make a favourable impression on every audience. (Victor film. Released December 17th. Length 964 ft.)

"For the Secret Service."

Mr. Robert Leonard has proved his ability as an actor and producer on many occasions, but rarely has he appeared to better advantage than in this remarkable drama, which, if we mistake not, is written by himself, and in which he plays a particularly strenuous role. Mr. Leonard is supported by Miss Ella Hall a young actress of infinite charm and grace, and although, personally, we prefer her in comedy, she gives an exceedingly effective dramatic performance. The story is ingeniously constructed, and has many sensational situations, while the interest is never allowed to flag.

Robert Carlton has patented an invention which reveals the approach of aircraft before it is visible to the human eye; the machine is also capable of destroying any object by means of wireless wave explosives. The Government is impressed with the usefulness of the machine, and decide to take it up. Spies are at work, however, and a young lady secret service agent is engaged to track them down. Carlton and his machine are captured, and the spies endeavour to force him to reveal his secret. Meantime, the girl has discovered the spies' meeting place, and sets off for assistance. The gang pursue her, and an exciting motor chase ensues, which is seen by Carlton on his machine. The spies are rapidly overhauling the girl, when Carlton brings his machine into action and destroys their car. He is rescued by the secret service agents, and impulsively takes the brave little girl into his arms.

Such in brief is the story of this rapid, breathless production, which, in spite of its obvious improbabilities, is, as we have said, a very excellent and effective drama. It is a type of film which is immensely popular, and which justly deserves considerable success. (Rex film. Released December 17th. Length 1,076 ft.)

ON THE SOUTH-EAST COAST.

(BY OUR OWN CORRESPONDENT.)

More than ever at the present time does it seem necessary for some relaxation, especially for the large number of troops at such an important military district as Folkestone. Those of us who have the comfort of our own firesides do not realise the need. On a recent Sunday night it was raining hard, and what a deplorable sight the darkened streets presented; no doubt the soldiers' clubs were full—one thing, the public houses were. The general public are permitted time in which they may partake of refreshment, but they must not enter the cosy interior of an innocent picture theatre away from the drenching rain. Large numbers avail themselves of the opportunity given by Mr. Robert Forsyth every Sunday at the Victoria Pier Pavilion, and appreciate the high-class excellence of the pictures shown, much enthusiasm is aroused every evening when the Belgian National Anthem is sung by a Belgian soldier, who was wounded at Liège.—A splendid selection of up-to-date subjects are presented by Mr. Adams, at the Central, who caters admirably for his numerous patrons. "Bootle's Baby" was the chief feature, which gave extreme pleasure to large audiences. John Bunny and Flora Finch are great favourites, and usually appear amongst many other high-class comedies.—"The Right of Way" and "The Acid Test" were excellent numbers at the Playhouse, but the chief interest was centred round "From the Fighting Top of a Battleship in Action" and "Evacuation of Ghent and Ostend."—"War Against the Huns" was chief topical at the Electric, but the most popular film of the week was undoubtedly "The King's Minister." Another film that met with a good reception was "The Chasm."—At the Seabrook Police Court, the magistrates heard the adjourned application from the Cinematograph Company for a music licence for a tent at Shorncliffe Camp, which was granted. It is proposed to give moving picture displays for the troops.—The many good things shown at Ramsgate are productive of good results. At the Queen's, the last part of "Lucille Love" was shown, and interest sustained right until the end. "The German Spy Peril," West's "Our Navy" and "Battle of Shiloh" gave extreme satisfaction to packed houses.—Many of the best classics have been shown at one time and another at the King's, and credit is due to Mr. R. V. Crow for his latest success in "The Sign of the Cross," which was followed with rapt attention by good audiences, the effect of certain scenes was enhanced by the singing of a choir. "Sea Gull" also called for praise.—"Broken Chords" and "The Missing Clue" were principal features at the Star Cinema, many comics were shown, of which "Robust Romer" caused most laughter.—"Kronstadt" and "Cigarette Maker's Romance" were responsible for good results at the Cinema, Broadstairs, the latter especially attracted select audiences.—"The Pensioner," a delightful Eclair comedy, also gave pleasure.—Good steady business prevails at Margate. The Parade Cinema supplies the topical interest with "Pathé Gazette," two excellent Vitagraph's, in "Right of Way" and "The Acid Test" head the list of good subjects, whilst uncontrolled laughter greeted "The Star Boarder."—At the Clifton Cinema, the patriotic enthusiasm of good houses was aroused by "In the King's Service" and "Saved by the Union Jack," amongst the dramatics, "Estrangement" and "The World and the Woman" were best. "Twenty Minutes of Love" was chief mirth provider.—Passing down the High Street, I was pleased to see building operations rapidly progressing for the new Cinema de Luxe.—The Lounge, Cliftonville, is recording good houses,

large numbers attended to witness the concluding stage of "Lucille Love's Adventures," entire satisfaction was also expressed with "A Woman Who Dared," "Voice of the Empire" and "In the Grip of Ambition," keen interest centres round the many war topicals shown.

TEES-SIDE TOPICS.

(BY OUR OWN CORRESPONDENT.)

The Darlington Alhambra Picture Palace figured again in the Darlington police court on Thursday morning, when Mr. Raymond Steavenson applied for a temporary licence for Mr. John Norton Benton, of Newcastle-on-Tyne, as manager.

The solicitor said that the old licence which had just expired, had been subject to a certain amount of litigation, and this had been somewhat disastrous to the licensees.

The solicitor said that the old licence which had just expired, had been subject to a certain amount of litigation, and this had been somewhat disastrous to the licensees.

Now, however, the affairs of the concern were in a more satisfactory position. Mr. Finegold had taken a lease for the Official Receiver, and it was expected that this would be approved by the Court of Chancery.

Mr. Benson told the magistrates that he had considerable experience in managing picture halls, one of the cinema theatres which he had had under his care in Birmingham seating about 4,000 persons.

The application was granted.

A thrilling drama of Indian military life, "A Soldier's Honour," and a Clarendon special, "The Enemy in Our Midst," dealing with the doings of German spies, were two brilliant attractions at the Darlington Court and Arcade Cinemas. There was a crowded audience at the Court Theatre on Wednesday afternoon, when a special war matinee was held. There was a large and expensive series of interesting war pictures shown.

A sensational picture, entitled, "Mysteries of Paris," was popularly received at the Empire, Stockton. Another film, "Sons of the Sea," depicted the life of British sailors, and showed how ships prepared for action. "Sharks of a Great City" and "A Circus Heroine," also attracted considerable attention. There were some excellent humorous films, including "A Merry Light," "Down the River Fugl," showed the natural and artificial beauties of Japan. The bioscope pictures at the Hippodrome included one showing the entry of the Germans into Brussels.

In keeping with their reputation for exhibiting the latest and best of films, the proprietors of the Grand Electric last week were showing three pictures, which have been before the public only a very short time. "Blue Peter's Escape" was a real triumph of the cinema art, and the other two films, "The Outlaw's Nemesis" and "The Terrible Lesson," were notable attractions. An especially fine programme was screened at the Popular. The two principal films were the photo dramas, "The Opera Singer's Triumph" and "The Acid Test." The chief film shown at the Hippodrome was "The Bottle of Shiloh," a thrilling film, packed with battle incidents. "Pimple," who is now a stock comedy character, appeared in his latest adventure and produced roars of laughter.

THE "BIOSCOPE" PARLIAMENT.

To the Editor of THE BIOSCOPE.

DEAR SIR,—With reference to the valuable article published in your journal of September 10th (page 942) dealing with the exceptional advantage of advertising industrial films by the British firms through the medium of cinematography as was pioneered by the German traders with a view to subjugate foreign trade by such campaign in Asia, I beg to state that as this company are tourists, they can well undertake to exhibit such films of all British manufacturers and traders who may be inclined to give such publicity at Calcutta and Maffasil towns on suitable terms on getting the industrial film to be exhibited free. But as it is not possible to ascertain who are the willing parties, will it be too much for me to request you to kindly take notice in your editorial, requesting the manufacturers and traders to place themselves in touch with this company either through your agency or direct to this firm at the under-mentioned address? As your permanent subscriber, I think this company can well expect this much co-operation. Thanking you in anticipation, I remain, yours very faithfully,

p.p. Imperial Bioscope Company,
R. K. CHATTERJI.

Simlayeepara Road,
Paikpara,

Cossipore P.O., Calcutta.
October 6, 1914.

"AU REVOIR."

A Letter from Our Paris Correspondent, Who is Going on Active Service.

Unless something unforeseen happens, then I think this will be my last letter to THE BIOSCOPE for some considerable time. As readers know I am in the Territorials, and my regiment is going on active service within the next few days.

How little did I think six months ago that I should one day wear the King's uniform, and be in His Majesty's pay.

I have met with many adventures since I became Paris correspondent of this paper, but assuredly, the one I am about to undertake will prove the most exciting. It may interest BIOSCOPE readers to know that years ago I set my mind on living in the French capital, although never for one moment did I think the opportunity would come to me. It came, however, under peculiar circumstances. Before leaving England I resolved to write Paris letters when I got to the gay city. Three weeks after my arrival I was appointed representative of THE BIOSCOPE, and from that time onwards I have written weekly notes almost without a break. On behalf of the journal I have interviewed Charles Pathé, Leon

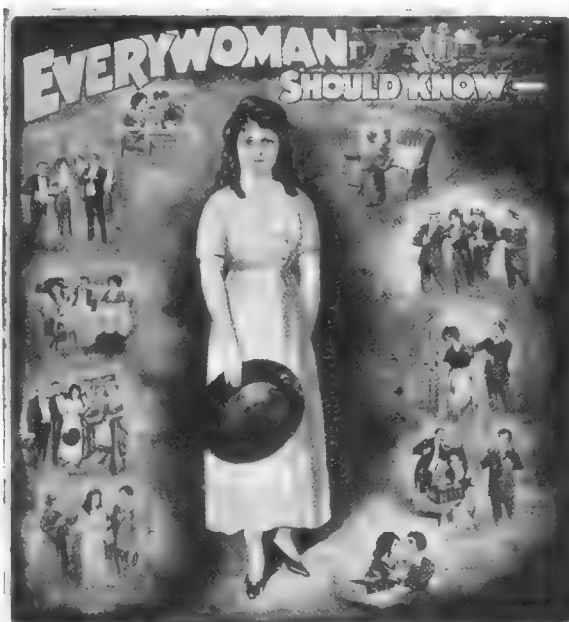
Gaumont, Max Linder, Baron Fassini (a memorable interview), Charles Urban, William Rock (President of the Vitagraph Company), and many other notabilities of the film world. I have investigated the Trade in Germany, Austria, Hungary and Belgium. I have been in a cinema situated 3,000 ft. above the sea, and saw the original Kinoplastikon exhibited in a cellar. In Budapest I saw a film in which every artiste was a member of the nobility. But I could fill pages of THE BIOSCOPE in describing the varied experiences I have undergone while seeking copy. I am not going to do so however, because of blowing my own trumpet, I'm a lamentable failure, and, besides, the editor would probably have something to say on the matter. As it is, I can picture him sharpening a big blue pencil as he scans these sheets. So dear BIOSCOPE readers, I bid you "*au revoir*," and the best of luck in the future.

JOHN CHER.

OUR POSTER GALLERY.

Our current reproduction is one of a very striking piece of lithography, which has been issued in connection with that deeply interesting Gold Seal drama, "Everywoman Should Know—."

The drawing will be seen to be in the nature, as befits what is in reality a morality film play, of an allegory, and gives especial



emphasis to the attractive elements in a most powerful issue. Messrs. The Ideal Film Renting Company, Limited, are, of course, handling this fine subject, a 2,500 ft. film, and one remarkable for acting of a vivid and enthralling character.

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of the German Spy Menace. This Film deals with
the theft of a Naval Code Book, which is
equivalent to saying that it is of absorbing
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AMUSEMENTS AND THE WAR.

Some Reasons for Continuing to Visit the Picture Theatres.

BY LAURENCE TREVELYAN.

Plunged as we are in the lurid gloom of a war which has no parallel in the whole world's history either for extensiveness of effect or for murderous ferocity, it is only natural that the majority of us should still feel too full of stunned amazement and horror to be able to view existence from quite the same angle as that from which we regarded it in the peaceful days that have now vanished like a dream. Even though we have no direct personal bond with the noble armies at the Front, we cannot escape from the universal atmosphere of sorrow and dread with which this international disaster has shrouded the entire globe. The spirit of war is all-pervasive and all-dominating. It has changed the face of life, and has brought into being an entirely new set of social conditions. And in the face of this oppressive horror we all feel cast down and unable to enter with our former zest into the pleasures and pastimes that were once so delightful to us.

Natural and inevitable as such sentiments are, however, and inhuman as we should be if we were altogether untouched by them, it would be very wrong for many reasons if we were to allow ourselves to give way to them unreservedly. Considering the matter first from the patriotic point of view, it is essential that the nation should maintain as usual not only its business, but also its pleasure, and thus resolutely defy that spirit of panic the propagation of which is one of our enemy's avowed methods of warfare. From the economic standpoint, moreover, it is of the utmost importance that the wheels of commerce should be kept steadily in motion, and it must be remembered that commercial activity embraces not only the buying and selling of merchandise, but also almost every phase of artistic activity, in which are prominently included theatrical entertainments of every description. In this latter connection it may be pointed out that the British cinematograph industry is now of paramount importance, representing, as it does, many thousands of pounds of British capital, and, still more significant, the means of livelihood of many thousands of British workers. If the picture theatres were brought to a standstill some 200,000 men and women, most of them solely dependent upon their work for a living, would be thrown out of employment at a moment when the country can ill afford to have its sons and daughters idle.

Passing from general to personal considerations, it can be said with full truth that the picture theatres offer the individual by far the most suitable form of entertainment for the present crisis. War, with all its unutterable woe and suffering, is a subject which simply cannot be avoided in our ordinary life. It obtrudes its grim presence into even the smallest of our daily doings, whilst for many it has already spelt ineradicable grief and ruin. It is at such a time as this that we most urgently need the distraction, however slight and temporary, which is provided by the picture theatres. One of the best and highest functions of the drama has always been its power to relieve the oppressed mind of its troubles and difficulties. Putting its purely entertaining qualities upon one side, the theatre may be regarded as a kind of mental tonic, giving our spirits, strained to the breaking point, new strength to battle with the stern facts of existence, so cruelly real to most of us at present, in just the same way that the doctor's draught provides us with relief in our physical sufferings. It is a duty both to ourselves and to our neighbours that we should keep our bodies healthy. How much more is it a duty, therefore, that we should also keep healthy our minds.

As to the peculiar usefulness of the picture theatres at the moment, it may be said that they constitute a form of mental diversion of the most complete kind which may be taken advantage of without any suggestion of undue levity of behaviour attaching among some people to a visit to the ordinary theatre. The recreation afforded by "the pictures" corresponds as nearly as possible to the recreation afforded by books and drawings, of which, indeed, they are a combination, presenting the best qualities of both with the great additional charm of real life and movement. There need, therefore, be no more compunction felt about going to the picture theatres than is experienced in reading a story or visiting an art gallery. The only difference is that where the appeal of the latter may be too indirect to afford relief in times of keen mental harassment, the distraction of the former is so strong, and is obtainable with so little personal effort, that its benefits are almost always effectual.

It is unnecessary to say more on a subject which may safely be left to the public's instinct.

of a courageous people staunchly determined to see this great war for the liberty of nations through to the end, and ready to make vast sacrifices cheerfully and to bear fierce sorrows bravely and uncomplainingly. It is significant that the Bishops of Birmingham and Winchester have issued a statement: "I think we should strive at this difficult time to encourage the theatres in every way." This view is shared by

leaders of every kind of thought all over the country, and it has found an echo in the warm hearts of a nation which, gratefully remembering past benefits, has decided not to desert the givers of those benefits at an hour when support is most needed.

In pleasure as in business, let us continue to uphold our ancient motto, "*Semper Idem*"—"The banner of our pride."

PROPOSED TRADE FUND.

With reference to the suggested Cinematograph Trade Fund, and our recent articles on the subject, Mr. P. Kimberley, managing director of Thanhouser Films, Limited, forwards us an admirable outline of the objects which such a fund would have, and the system in which it might be organised.

We have much pleasure in printing Mr. Kimberley's excellent suggestions, as follows:—

"The objects of the Fund would be, in the first place, to assist widows or dependents of members of our own Trade who have fallen at the front, or have been wounded and cannot follow their usual occupations. Also, if possible, to assist Belgian refugees in this country, especially those connected with the cinema industry.

"Many paragraphs in recent issues of the Trade papers show the need of some central well organised fund.

"The suggestion is that a central committee should be formed in London, composed of a representative of each of the Trade papers, and two or three representatives from renters, manufacturers and exhibitors. These gentlemen to form a working committee, prepared to give up a few hours in the evening each week to put the following scheme into operation.

"The manufacturers and renters to compile a list of films which they would be prepared to loan free of charge for one evening for a benefit or matinée, proceeds of which would be given to the above fund. Also to interest their travellers for calling upon picture theatres and exhibitors, and get, if possible, a date where a matinée would be given.

"The exhibitor members of this committee to compile a list of picture theatres prepared to give a matinée or performance to benefit the above fund.

"The committee to ask for the co-operation of

the whole Trade to bring before their notice any deserving cases where members of their staffs have been killed or injured at the front, and their dependents are in need of assistance. When a case of distress was brought before the central committee, the committee could then ask a local exhibitor to investigate any cases in his immediate district, report to the committee, and the committee could then decide immediately to send some weekly assistance from the funds at their disposal.

"In addition to this the fund should be large enough to enable the committee to rent a house some little distance out in the country, with a large garden, and take in three or four Belgian refugee families, where the male members could occupy their time in gardening, which would considerably help to supply, at any rate, some of their own needs, as a number of the Belgians are considered to be experts in French gardening methods.

"Immediately members of the Trade knew that such a scheme was at work, appeals could be made to members of the Trade, who would no doubt gladly furnish small and large articles of furniture so that this house could be furnished with very little difficulty. Even office boys, assistant operators, etc., would be glad to supply some little thing, even if it was only a cup and saucer, or a few plates, or a knife and fork, and so bring the fund down, and give everybody in the industry an opportunity of assisting in some little way.

"In addition to this it is highly probable that the representatives of the big manufacturing houses, would be only too pleased to lay this scheme before their principals and studios in America, who would, I feel certain, after my recent visit to the States, be only too glad to assist a fund of this kind, as questions were put to me while in the States, as to whether there was any fund in existence or being organised along these lines which they could assist. In fact I believe in some cases some of the artistes and producers would be only too pleased, in addition to making a subscription, to produce a special film to assist such a worthy object."

TRAWLINGS FROM GRIMSBY.

(BY OUR OWN CORRESPONDENT.)

Now that the cold and cheerless weather of November has arrived, it is expected that Grimsby and district picture houses will regain some of the patronage they lost during the summer months. There are already signs that better things are in store for the proprietors, for several houses I have looked in at recently have been doing good business. Matinéés at some of the houses every Saturday are very popular.

Amongst the houses which are being repeatedly well filled, is the Tivoli, and this is not surprising considering that Mr. J. H. Curry makes a point of booking some of the best pictures. Marie Corelli's "Vendetta," was received here with

much success, as also was "On His Majesty's Service," an exclusive to this theatre, which had not previously been screened in the district.

In the West Marsh district, where the population is increasing as a result of the new dock at Trimmingham, the Paragon still does good business. "Through the Flames" and "The Elder Brother" proved most to the tastes of audiences last week.

Messrs. Higgins and Littlewood are still having the same programme at both their Strand and Lyric houses. "The King of the Kings" and "The Great Euro-can War" were last week's chief items at these houses.

AN INTERESTING OCCASION.

There have been, of late, many leave takings by relatives of members of the Trade, a large number of whom are now serving their King and country in the present war, but on very few occasions has there arisen the opportunity of securing such a family group as the one presented below. The photograph, which shows seven members of a family, was specially taken at short notice on the occasion of a gathering at Dover, when Mr. Thomas Power and his brothers, Fred and Richard, with others, met to say farewell to one about to depart for the front.

command) of the British Army; also Cecil Gordon, the fourteen-year-old son of Mr. Thomas. On the right hand is Bandsman Corporal Sid. Power, 2nd Middlesex, who had just returned from Malta, and, after three weeks at Winchester, was last week dispatched with his regiment to the scene of hostilities.

Mr. Tom Power, whose long association with the Trade will be well remembered, ran pictures and varieties in 1900, at the Philharmonic Hall, Southampton, on the old "once nightly" plan, then, for five years, managed Lloyd's Circus, also giving "pictures" in



The members of this interesting group, reading from left to right, are: (top row, standing), Messrs. John, Arthur, Thomas (in centre), of the well-known Shaftesbury Avenue film house, Fred and Richard Power, the two latter also familiar to very many of our readers, both in London and the North.

Seated in the lower row, are Sergeant Walter Power, Royal Fusiliers, who, by the way, holds four cups for bayonet fighting at Aldershot tournament, a gymnastic instructor at Dover, and champion middle-weight boxer (Eastern

Ireland. He was, so we believe, the first showman to introduce regular pictorial entertainments into that country. After his return, he took over the Acton Hall, Acton, for a twice nightly picture entertainment, afterwards making it a "continuous" house. His connection with the latter hall was practically synonymous with his commencement in the renting business, with which he has now been connected a number of years, latterly opening his present premises in Shaftesbury Avenue.

The group forms a really unique record of a memorable gathering.

BOOKS REVIEWED.

"The Power of Advertising," by A. O. Richardson.—In the latest and revised edition of this successful volume the author places before his readers in a thoroughly convincing manner much valuable advice which, while primarily directed to the selling of various commodities, can undoubtedly be assimilated by the exhibitor with regard to his own particular business. Mr. Richardson, who, by the way, is also advertising

arranged his facts in a most fascinating way, and is, moreover, not above utilising a telling anecdote when necessary to emphasise the point. The volume, which is published by the Lambert Publishing Company, of New York and London, contains some twenty-four chapters, and has already a world-wide circulation, and is undoubtedly one of the best works upon this important subject that we have been enabled to study. (300 pp. Crown octavo, cloth bound. 7s. 6d. The London Publishing Co.)

AT BREEZY BLACKPOOL.

(BY OUR OWN CORRESPONDENT.)

The war has played havoc with the season at most seaside places round the British coast. Everybody suffered, but there are evidences that Blackpool came off the best of all. A busy time was experienced during the whole of September, when many other places had practically put up the shutters. Now comes the good news that we may expect any day billeting a large number of troops from Swindon. There is no doubt that Blackpool can provide exceptional facilities for the housing and training of a very large number of troops during the winter, anything up to 50,000 can easily be arranged for, and the military authorities can count upon everything possible being done to add to the comfort and convenience of the men, and to facilitate the work. If the troops do come there will have to be something like a revolution in the habits of the town. Much earlier hours will have to be kept, particularly at night. At Southport, for instance, the military authorities insisted upon all licensed premises being closed at 9 o'clock at night. Blackpool might not take kindly to an order of this kind, but there is little doubt about it being enforced by the War Office. This in no way will affect local exhibitors who should greatly benefit by such an order, especially those who run two houses a night.

A pleasing and most comfortable hall, indeed, is the new picture palace at Cleveleys, the latest addition to the Flyde's list of entertainment places. It was opened on Monday evening, when there was a crowded house. The new hall has been erected near to the junction of Blackpool Road and Victoria Road, and it provides accommodation for 400 people. It is furnished with blue plush tip-up chairs, whilst the floor is thickly carpeted. The panelled wall decoration in white and grey is very effective, and the electric lighting is from the ceiling. There is a main entrance from Victoria Road, and through the three exits and two emergency exits the building can be emptied in a couple of minutes. The operating box is of concrete, with a fire-proof door, and is built apart from the main building, which has a white glazed terra cotta front.

Mr. W. J. Cox and Company, with Mr. Wilfred J. Cox as the general manager, are responsible for the enterprise. Messrs. R. Leach and Sons, of Cleveleys, were the contractors. The architects were Messrs. Grimshaw and Cunliffe, of Accrington and Cleveleys; the electric lighting engineers, Messrs. Griffiths, of Accrington and Manchester; the fibre plaster work was done by Messrs. Hodgkinson, of Preston; and the plumbing and painting by Mr. J. Whitby, of Cleveleys.

The Royal Pavilion in Rigby Road, still continues to do good business. The subjects range from grave to gay, irrespective of the educational and travel series. This week's stars include an exclusive drama, "The Deputy Sheriff," "Lucille Love" makes her eighth appearance, "The Kaiser's Nightmare" and "The Spit-fire" make up a really good programme.

A special matinée was held at the Hippodrome in Church Street, on Wednesday last, in aid of the Belgian Relief Fund. There was a very large audience, which included a number of refugees. The programme was opened with the playing of the British and Belgian National Anthems by the orchestra, who, after the interval, gave the popular march, "It's a long, long way to Tipperary." Eight pictures were screened, some of them having special interest, notably the "Looters of Lige" and the "Great Battle

Before Antwerp." At the interval, the Rev. J. Bradbury proposed a hearty vote of thanks to Councillor Fenton, the proprietor of the theatre.

I was pleased when I called in the Central Cinema the other night, to find this cosy little hall well filled. I have often referred to this hall in my notes, because it appears to me the local people have not given it the support it deserves. The management are securing the best films possible, and have, in the past, and are still helping all charitable causes. Last Wednesday, the Lifeboat Band had a benefit there, and yesterday, the Boy Scouts. The management also announce that they give 10 per cent. of their gross takings to the hospital to help keep wounded Belgian soldiers lying there. In a well-selected programme this week, I found "The Acid Test" and "The Passing of Diana" topping the bill with a good selection of Keystone comedies.

SWANSEA & DISTRICT NOTES.

(FROM OUR OWN CORRESPONDENT.)

Swansea picture halls have for the past few weeks been providing their patrons with excellent programmes, with the result that business has been remarkably good.

At the Uplands Cinema, Mr. Gambold continues his enterprising policy and is placing before his public up-to-date programmes. "The Mysterious Shot," "A Cracksmen's Gratitude," and "For Two Pins" a Keystone comedy, were the pick of a good programme presented during the first part of the week.

With his usual knowledge of public taste Mr. Bowden regaled his patrons at the Castle Cinema during the week, "The Black Curtain," "Within the Noose," a Wild West picture, "Nick Winter and the Missing Gems," with interesting war topicals, were greatly appreciated by crowded houses.

The Shaftesbury celebrated the seventh anniversary of its opening on Monday evening, when a strong variety and picture programme was presented to a large audience.

"If England Were Invaded," adapted from William Le Queux's, stirring story, "The Invasion of England" took pride of place on an excellent programme at the Picture House, Swansea. "The Suspect" was another good item. Some good films from the battle area, with local topicals of the "Swansea Battalion at Drill" and "Belgian Refugees at Swansea" were greatly admired.

A rare programme, in point of musical and bioscope interest, was presented at the Elysium during the week. Miss Florence Morden, a *prima donna* of the Moody Manner's Opera Company, was a great attraction, whilst Mr. Carter delighted the audience with some excellent selections on the organ. There was a splendid array of pictures, the chief of which was a three-part drama, entitled "The Bank Vault Mystery."

A splendid romantic drama, "A Mother's Sacrifice" and "Mr. Pryce, of Scotland Yard," were the chief items in programmes of all-round excellence at the Carlton Cinema, where Mr. Hal Cummings is experiencing excellent patronage. The latest war pictures are a special feature at this popular hall. The orchestral selections by a strong orchestra, under the direction of Mr. Fred Adington, is all that can be desired.

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THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

McCarn Plays Fate.

Detective McCarn.....F. A. Kelsey.
 "Bull" Klein.....Thomas O'Brien.
 His Wife.....Irene Hunt.
 "Squint" Leary.....Frank Bennett.

Although we are aware that there is a certain prejudice amongst some people against plays based upon social conditions essentially different from those of this country, we ourselves have frequently found this type of film more than usually full of interest. One of the great charms of the picture play lies in its power to bring before us with vivid realism not only the landscapes but the actual life of other lands, and it has truly been said in this connection that good cinematograph stories are even more educational than avowedly didactic films.

"McCarn Plays Fate" is a little drama graphically illustrating the extent to which criminal intrigue by local politicians is possible in some American cities. We have all heard of the political corruption which seems to have eaten like a canker into the social organisation of the United States, and this film gives of this strange phenomenon in the life of a great country, a far more realistic and accurate idea than could be accomplished in reams of newspaper descriptions.

Although to our mind this is considerably the most interesting aspect of the film, it should be pointed out that "McCarn Plays Fate" is not merely a political treatise, but is primarily a very strong drama which is notable for the magnificently natural and powerful manner in which it is acted. In its way, we have never seen a finer performance than Mr. Kelsey's Detective McCarn. It is realistic up to the point of brutality, but it grips one's attention by its sheer force, and is as convincing as it could be. Almost equally good are Messrs. O'Brien and Bennett, as two members of the American criminal classes, whilst all those playing smaller parts merit similar praise. The characterisation of the story is so strikingly vivid that it renders the plot almost a secondary consideration. It should be said, however, that the tale is quite an effective one, that it is logically developed, and that it introduces incidentally one of the most thrilling fights yet beheld on the screen.

"McCarn Plays Fate" is a "real" detective story, as opposed to the many absurd melodramas purporting to deal with the detection

of crime. It is powerful, exciting and realistic, and of its kind quite a masterpiece of acting. It deserves to be very successful. (Thanhousei film. December 3rd. 2,010 ft.)

The Devil's Signature.

Ethel Vandiver.....Beverly Bayne.
 Her Father.....Thos. Commerford.
 Douglas, her husband.....Bryant Washburn.
 William Sanford, a newspaper reporter
 Francis X. Bushman.
 Marie Le Farve.....Paul Raas.
 Craven, the Mulatto gardener.....Chas. Hitchcock.
 Huff, the Detective.....Frank Dayton.

In several of their recent plays, the Essanay Company have shown that they realise thoroughly the effectiveness of a "problem story" in which the mystery is sustained without any suggestion as to its solution until the very end of the piece. As we have said, they have employed this method with considerable skill in many of their most successful plays lately, but never have they used it to better advantage than in "The Devil's Signature," an imaginative melodrama whose thrilling interest is quite irresistible.

We do not wish to spoil the story of this film for those who have not yet seen it, and we will therefore refrain from giving away the secret with the discovery of which the plot mainly deals. It should be said, however, that the tale, which takes us to the edge of the unseen world, is full of almost weird and eerie fascination, and that it is calculated to make a really deep impression upon all who see it. Unlike many of these mystery dramas, moreover, the climax is not disappointing, but is fully worthy of the thrilling and ever-increasing interest of the earlier action.

Although the plot, and the admirable construction thereof, play a large part in the success of the film, a great deal of praise is also due to the acting. By adhering strictly to restrained and natural methods, the various artistes prepare us for the film's extraordinary conclusion which, if it had been less carefully lead up to, might have seemed a little theatrical and unconvincing. As it is, however, the whole thing is thoroughly effective, and as novel and striking a work as has been seen for some time.

Among the players, chief honours fall to Mr. Bushman and Mr. Dayton, who, together, are mainly responsible for the solution of the

mystery; Mr. Washburn, who is seen for once as an innocent, although suspected, character; Mr. Hitchcock as an extremely difficult and important part, which he handles with considerable skill and originality; and Miss Bayne as the very pretty heroine of the play.

Altogether, we consider "The Devil's Signature" to be an extremely commendable piece of work in nearly every respect. It merits wide success. (Essanay film. December 17th. 1,984 ft.)

The Stolen Masterpiece.

Dick Steele.....H. O. Martinek.
Kate Halifax.....Ivy Montford.

While having no pretensions to being anything but a sensational detective drama, this film of its kind is exceedingly good. Although widely improbable so far as its plot is concerned, it contains any number of very effective incidents, and is staged both well and elaborately. It holds one's attention throughout by the wide variety of its many dramatic situations which succeed one another in an unbroken chain of excitement, and of which many are as novel in conception as they are striking in result. As a fair example of the nature of these situations may be mentioned the scene, thrilling up to the point of gruesomeness, in which the woman detective is incarcerated in a cellar full of live snakes, from which she is rescued at the eleventh hour, just as the loathsome creatures are encircling her in their deadly coils. Of the same remarkably realistic character is another scene showing a fierce struggle in a morass between hero and villain, who slowly sink downwards even as they fight.

The play does not call for any great histrionic efforts, but as far as there is opportunity for individual performances it is capably acted. Both Mr. Martinek and Miss Montford show considerable bravery in facing all sorts of difficult and unpleasant situations in the search for realistic sensation, and their plucky endeavours will doubtless be highly appreciated wherever they are seen. As a straightforward melodrama of a familiar type, "The Stolen Masterpiece" is a sound production which may be recommended. (Big Ben film. Pathé Frères Cinema, Ltd. In three parts.)

Twin Trunks.

Joan Ritz and Gregory Scott.
Produced by Percy Nash.

This delightful little picture constitutes an almost perfect example of what may be described, for want of a happier phrase, as "refined comedy." Real light comedy, which does not depend for its humour upon intoxication, amorous intrigue, the destruction of pro-

perty or exaggerated buffoonery, is one of the rarest things to find among film plays, and when found it is usually worth making a note of. This is certainly the case with "Twin Trunks," which is a most enjoyable trifle in every respect. The plot is of the slightest, dealing as it does with an involuntary exchange of trunks between two young people visiting the same house for the week-end—a mistake which, as is pleasantly indicated, proves an eminently satisfactory one to them both. The outstanding features of the work are, however, less its plot than the delightful acting of Joan Ritz and Gregory Scott, and the very skilful production of Percy Nash, who has managed to exclude from this little story of modern life every trace of unnatural exaggeration and theatrical artificiality. The Neptune players are at their best in this sort of play, and it is indeed refreshing to see on the screen ladies and gentlemen who look and behave like real ladies and gentlemen, and do not resemble third-rate shop-assistants on a holiday. The light-hearted humour of "Twin Trunks" is particularly welcome at the present time, and we hope that the Neptune Company will give us many more pictures in the same vein. (Neptune Film Company, Limited. December 7th. 885 ft.)

For King and Country.

The Lonely Man.....Arthur Finn.
Produced by Arthur Finn.

Of topical dramas we have already had many, but, judging by their receptions in the theatres, not too many. And it is certain that of good topical dramas we have not had enough. Wherefore, it may be said that the present film, which is a very fairly good topical drama, should prove exceedingly successful.

In general character, "For King and Country" is a very strong pictorial recruiting argument, and in this respect it is as effective as it is praiseworthy. While its plot is of the slightest, it presents numerous convincing battle scenes, is full of patriotic inspiration, and, by way of a very striking contrast, vividly illustrates the ignominy, as well as the possible fate, of those able-bodied young men who are content to remain at home in idle ease whilst their fellows are gloriously laying down their lives for their country. These military episodes and the patriotic argument of which they form a part are framed as it were in the story of a "Lonely Man," who descends upon a boarding house full of "wasters," and by the tonic influence of his personality induces them all to do their duty by enlisting. This portion of the film reminds one irresistibly of a certain well-known play, with several of the episodes in which some of its incidents are, indeed, identical. As the "Lonely Man," Mr. Finn evidently endeavours to impart to the character

certain mystical qualities, which in a subject of this sort seem rather out of place. One feels that it would have been better if he had been content to make this particular personage simply a straightforward, manly, patriotic Englishman, exercising the force of a fine and virile personality upon others less noble than himself. However, there may be those who prefer the suggestion of occult power which Mr. Finn attempts to include in his interpretation of the part.

For the rest, it may be said that "For King and Country" is a very capable piece of work, for which there should be a very warm welcome. Although the story is by no means devoid of human interest, the producer has wisely refrained from introducing into the plot a conventional love theme in the pronounced manner which has rendered so many similar pictures rather ridiculous. The film should prove a by no means inconsiderable aid to recruiting, and we cordially wish it every success. (Regent film. London Independent Film Trading Company, Limited. In three reels.)

The Criminal Path.

CAST:

Bob Darrell.....	Stuart Holmes.
Jim Jepson.....	Hugh Jeffery.
"Doc" Burns.....	Charles Travis.
John Horton.....	Jack Hopkins.
Mary Jepson.....	Edith Hallor.

This elaborate Ramo production, which is announced as the first exclusive of the Artograph Film Company, belongs to a type of drama which has achieved wide popularity in the United States, and in which the predominating interest centres around the work of the detective force. Unlike the detective adventures of such figures of romantic fiction as Lecoq and Sherlock Holmes, we are not concerned with the unravelling of any mysterious crime, nor with the domestic and personal attributes to the police or those who may be described as their victims. The former are merely the component parts of an official system, and the latter the subjects on which their experiments are tested.

The records of the police court undoubtedly exercise a certain fascination over the public mind and the interest attaches to Jim Jepson, a man who has served his time for burglary, and his daughter, Mary, who is entirely ignorant of her father's past, and who is employed as cashier at a small restaurant. Jepson falls into the hands of an old accomplice, "Doc" Burns, who rather easily persuades him to join in an attempt on the local bank. Bob Darrell, a detective, has his suspicions aroused when these two men are seen, with a companion also known to the police, entering a house which Jepson has taken next door to the bank. He determines to gain information from Mary, and proceeds to do so by methods which we pre-

sume are considered legitimate by the American police. Two members of the force bring a false charge against her of giving short change. On her arrival home she is arrested, the house is searched, and Jepson and his companions are discovered in the act of blowing open the safe in the adjoining bank. The three men are sentenced to a long term of imprisonment, and Mary, though her father strenuously denies her complicity, is sent to prison for six months. Some time after her release she obtains a situation as nursemaid to a Mrs. Blair, through the influence of this lady's brother, John Horton, a young clergyman who lives with her family. For some years Mary lives contentedly enough, though subjected to the annoying attentions of Mr. Blair, till she is discovered by her father, who has escaped from prison. He comes to the house at night, steals in to see his daughter, and from a hidden recess is witness to a scene where Blair forces his unsought-for attentions on Mary. A few minutes later Mary is discovered standing aghast over the dead body of Blair, who has been killed by a blow from a heavy bronze candlestick lying by his side.

Darrell, the detective, is at hand. Mary is arrested for the murder, and though it is rendered obvious to the spectator that Mary is innocent, the circumstantial evidence is sufficient from a dramatic point of view to justify her arrest on a charge of murder, and to lead up to the chief scene of the play, the infamous method of mental torture known as the Third Degree. It is claimed that this scene is a truthful portrayal of the system practised by the American police, a claim which we are not in a position to controvert, and which we presume is admitted by a censorship over which that police exercises some control. It is certainly played with extraordinary force and realism, accentuating the horror of a system which would be a disgrace to the early days of the Spanish Inquisition, rendered more iniquitous, in this case, from the fact that the detective has strong proof of the presence of a third party on the scene of the murder.

The pursuit of this clue leads to some exciting incidents, and a conventionally happy ending, in which the suspected nursery maid, cleared from suspicion by the dying confession of her convict father, is received into the murdered man's family as the bride of the amiable young cleric, with polite congratulations from the officials at whose hands she has so severely suffered. To the English mind, accustomed to the theory that a man is innocent until he has been proved guilty, and that even the guilty has a fair trial, and every facility for self-defence, this film, produced with every accessory of mounting and technical skill, will be interesting as an exposition of customs which we sincerely trust will always be inexplicable to our national ideas. (Artograph Film Company. Four reels. Exclusive.)

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Ample evidence of the popularity of Mr. Eric Williams as a reciter was afforded on Friday morning last, when a private presentation of his "Speaking Pictures" was given before a large and appreciative audience at the Shaftesbury Pavilion. Mr. Williams is an elocutionist of distinct merit, and, moreover, he is a very capable actor, while the excerpts with which he favoured us from his extensive *repertoire* afforded sufficient proof of his versatility. It was an arduous task that Mr. Williams set himself to render five pieces in quick succession, and it testifies to his ability that the applause grew in intensity and became most vociferous with the last item on the programme, an effective rendition of Robert Buchanan's well-known and dramatic poem, entitled "Fra Giacomo." Opening with the trying scene between Hubert and Arthur taken from Shakespeare's "King John," Mr. Williams next essayed the late Fred Weatherly's "The Surgeon's Child," which he followed with Mr. Geo. R. Sims' ever-popular "Lifeboat" story, in both of which the pathetic note was very vividly struck, while in the comedy line he gave us a taste of his quality in one of the capital scenes between Sir Lucius O'Trigger and Bob Acres from Sheridan's "The Rivals." The films thrown upon the screen served their purpose of effectively illustrating the various scenes, and in the case of Mr. Sims' poem Mr. Williams acknowledged his indebtedness to the National Lifeboat Institution. The synchronisation, which is obtained without any mechanical aid, was not always perfect, but this is a trifling matter which can easily be remedied.

Cinematography is an art of its own creation, and while admitting that it cannot lend colour to an indifferent presentation, and that a competent artist requires no mechanical aid in the portrayal of his own picture, we can quite imagine the "Eric Williams Speaking Pictures" forming an attractive feature in the regular programme.

Airmen and Their Craft.

The wonderful science of aviation, from balloons to zeppelins and aeroplanes, is illustrated with remarkable fullness and vividness in this most interesting little film, which constitutes, in fact, a rapid review of the conquest of the air. In view of the great significance of aviation in the present war, it is scarcely necessary to point out that the film is of unusual topical value, the zeppelin pictures, in particular, being full of an almost morbid fascination. A pleasant feature of the film is the series of living portraits of well-known flying men, including Grahame White, Gustav Hamel, Marty, and other aerial celebrities. A striking and beautiful picture shows an evening flight over Lake Lucerne, whilst in another scene we see a balloon rising over the summits of the

Swiss mountains. Altogether, this admirable little film is just about as full of interest as it well could be. (Kineto, Limited. November 2nd. 610 ft.)

By Whose Hand?

This effectively presented feature forms a most interesting example of dramatic action, and affords exceptional opportunities for character acting of the highest order. The task of singling out any particular performer is rendered difficult by the artistry of all concerned, but in all probability the one, next to the heroine (Miss Mary Keane), who will most appeal to the audience is Mr. Earl Metcalfe, who, as the old family butler, has a splendid *role*, and thereby adds still further to his great reputation as an actor. The settings, as befit such a play, are up to the highest standard of the company. The story concerns the family troubles of an old aristocrat, whose financial position is none too good, a gambling son, and the girl, daughter of wealthy neighbours, whom the boy secretly marries. The old butler, of a kindly disposition, has, in fact, provided the funds out of his savings for the wedding.

The happiness of the pair is cut short by the arrival of a villainous sharper, who demands payment of certain gambling debts. The upshot of this is that the man is threatened by both father and son. The Sheriff, an old friend, happens to overhear certain words, and, when the blackmailer is found murdered, although confronted with the girl, who holds in her hands an old weapon taken from the house, at once transfers his suspicions to the son. Some exceptionally powerful scenes follow, and a stirring portrayal of the third degree, yet the Sheriff cannot truly locate the author of the crime. As a last resource he cleverly disguises himself as Halstead, the dead man, and appears in the dead of night at a window. The *dénouement* is quite unexpected, and the drama comes to a touching *finale*. There is interest of the highest order throughout the entire length of the play, and scenes, as mentioned, which will hold the patron enthralled, yet nothing is allowed to verge upon the melodramatic, while the sub-titles are just sufficient to aid the spectator on one or two vital points in the tale. Quality of the best enhances some very fine photography throughout the feature. (Lubin Manufacturing Company. J. Frank Brockliss, Limited. Released December 21st. Length 2,004 ft.)

The Inn on the Heath.

We referred some weeks ago to the fact that Miss J. Melford, the daughter of that inimitable comedian, the late Mark Melford, had commenced activities as a lady film producer, and this interesting picture represents her first work to be seen on the screen. It may be said at once that, as a first attempt, it is an extremely

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creditable production, worthy of a place in most programmes, and although it is naturally not faultless, it reveals a surprisingly firm grasp of picture play technique besides real artistic sensibility on the part of its maker.

The story is a pretty eighteenth century romance, containing both humour and excitement, and full of ingenious incident. It is primarily notable, perhaps, for its extremely picturesque settings, which include some charming and effective scenes taken in Staple Inn. It is capably acted, and, although the leading man shows a tendency to incline unduly towards burlesque, he gives a spirited and effective performance, whilst the other members of the company all do well.

One does not expect a masterpiece from a new producer at the first effort, but one can say with sincerity that Miss Melford's work is full of promise. Her first achievement is by no means inconsiderable, and we shall look forward with real interest to her future doings. (Jackdaw film. R. Prieur and Co., Limited. Released December 14th. Length 1,300 ft.)

Daphnia.

From the very outset of this fine feature the attention of the spectator is held in no uncertain manner. The plot develops, without delay, amidst scenery which enables strongly decisive settings, each a work of art from a photographic point of view. We quickly realise that the gang of counterfeiters has been rounded up through the methods of a detective whose scruples were not enough to prevent him from love-making as a



means to enable the capture. Here, by the way, Miss Winifred Greenwood has some magnificent opportunities, and gives a telling scene of an emotional character.

She is cursed by her father, the head of the gang, and, laughed at by the detective, swears revenge. A series of well-arranged "dissolves" assist the depiction of her distressing thoughts in this portion of the play.

The second reel opens with the release of Daphnia's father and the hero from prison, to learn that they are requested to visit a certain aristocratic gambling resort. Here Daphnia reveals herself as the proprietress, but is spurned by her father. Henceforth we have other scenes of a most powerful nature, especially where the detective, now an inspector, is called to the club and compelled by Daphnia to arrest his own son as a passer of counterfeit notes. The official, a broken man, in a vision sees the events of years ago, and recognises in the informer the unsophisticated girl of the mountains. The *finale* is most affecting, and bound to please all classes. The interior settings are of an extremely sumptuous nature, and the outdoor scenes not a whit less interesting. This film should certainly make a real "top-liner" from every point of view. (American Company, Limited. Flying A feature. Released December 21st. Length 1,980 ft.)

All Love Excelling.

The extraordinary excellence in almost every respect of the Eclectic Film Company's productions has rarely been better exemplified than by the very fine picture which Pathé Frères are releasing under the above title. "All Love Excelling" is an American film of the very best type—of a far better type, indeed, than the majority of films which reach us from across the Atlantic. In every technical consideration it is marked by a height of skill observable only in the works of companies with the widest and best resources at their disposal, whilst artistically it compares favourably in most ways with productions of the very finest calibre.

That this picture is a really noteworthy accomplishment is not merely the result of a fortunate accident, since the material upon which it is based is not of the most favourable character possible. The plot of the film, that is to say, is rather loosely constructed, and, although it introduces many situations and scenes of the utmost value and charm, it is, as a whole, a somewhat rambling work which could only have been held together and made consistently interesting by acting and "production" generally of the very highest order.

Spread as it is over a considerable number of years, the play deals with almost the full life stories of several characters, and carries the sequence of events from one generation to the next. The central figure in the drama is a very beautiful woman whose unhappy love romance and whose involuntary influence on the careers of numerous others form the basis of the theme. The lady who plays this part—we regret that we do not know her name—gives a performance of the utmost power, beauty and deep pathos, which, on its own account, would render the film well worth seeing. In its way, it is quite a masterpiece of screen acting, and it contains movements which we do not remember ever to have seen surpassed.

The time and place of the story, which is mainly laid in Washington in the middle of the nineteenth century, lend the production comparative novelty and not a little spectacular charm. The atmosphere of the period has been perfectly realised both in costumes and in settings, and there is not a single false note to mar the realism of the film as a picture of a bygone age. Towards the end of the play, moreover, we are given some brief, but effective, glimpses of the Battle of Inkerman and the

Crimean War, a campaign which seems to have been more or less neglected by the cinematographer.

Altogether, "All Love Excelling" may be regarded as a very distinguished piece of work. It is not faultless, but it is a fine production, and it admirably ensamples the magnificent capabilities of that very remarkable firm, the Eclectic Company, who are now turning out some of the best pictures yet made in America. (Eclectic film. Pathé Frères Cinema, Limited.)

FILMS ON VIEW.

The following forms a summary of Films which Buyers or Viewers will be enabled to witness in the Show-rooms during next week.

(For full addresses, telephone numbers, etc., of various firms, see "Film Releases," in supplement.)

AMERICAN COMPANY (LONDON), LTD.

Title.	Des.	Length.	Released.
Legend of Black Rock.....	D	986	Dec. 24
The Mirror.....	D	998	— 24
A Modern Rip Van Winkle.....	D	1715	— 28

Mondays, from 1 p.m. till 5.30 p.m. Succeeding days, 9.30 a.m. till 5.30 p.m. (Issues missed can be seen by special appointment.)

BISHOP, PESSERS & CO., LTD.

Title.	Des.	Length.	Released.
Square Triangle.....	D	3 reels	Nov.
Gypsy Love.....	D	2	—
The Rat.....	D	2	—
Sacrificial Fires.....	D	3	Current

Tuesdays, Wednesdays and Fridays.

CINES CO. (G. Serra, sole agent).

Title.	Des.	Length.	Released.
At the Mercy of the Waves.....	D	1980	Dec. 14
Liège (Belgium)	S	370	— 14
Bloomer's Invention.....	Com	750	— 14
Antwerp (Belgium)	S	470	— 17
Serra Valley.....	S	295	— 21
Cinessimo as Fantomas.....	Com	520	— 21
Bloomer and Thynne.....	Com	650	— 24
Locarno	S	290	— 24

From Tuesday onwards. (All "back releases" can be seen Mondays and Fridays).

CLARENDON FILM CO.

Title.	Des.	Length.	Released.
Bringing It Home to Him...Pat. C.D.		904	Dec. 17

Daily.

ECLAIR FILM CO., LTD.

Title.	Des.	Length.	Released.
A Link in the Chain.....	D	3038	Dec. 21
The Matchmaking Flappers.....	C	1020	— 21
Bruges	S	450	— 21
Willy and The Muse.....	Xmas D	1020	— 24
Wife Must Follow Husband	C	510	— 24
The Diamond Master.....	D	3074	— 28
Ghent	Top	294	— 28
Willy and the Old Coachman.....	C	510	— 28
The Price	D	999	— 31
The Snake Charmer.....	C	538	— 31
Their Only Child Loves to be Amused			

Monday to Thursday inclusive. All day.

ESSANAY FILM CO.

Title.	Des.	Length.	Released.
No. 28, Diplomat.....	D	994	Dec. 21
In Days of Old.....	C	994	— 21
Broncho Billy's Christmas Deed			
Western D		996	— 21
An Eventful Christmas Eve.....	D	1972	— 24
Snakeville's Most Popular Lady			
Snakeville C		994	— 24
The Regular Beanery and the			
Peachy Newcomer...Fable in Slang		1074	— 24
The Way of His Father	D	996	— 28
Broncho Billy, Vagabond.....	D	997	— 28
The Job-lot Recruits.....	Com	995	— 28
Sparks of Fate.....	D	2032	— 31
Slippery Slim and the Green-eyed			
Monster	C	1010	— 31
Samaritan Who Got Paralysis of			
Helping Hand.....	C	1051	— 31

Monday to Friday, inclusive, 10 a.m. to 5 p.m.

KINETO, LTD.

Title.	Des.	Length.	Released.
Santa Claus.....	Xmas Panto Story	2190	Dec. 14

Daily.
(and other films suitable for Xmas.)

LUBIN FILMS (J. Frank Brookliss, Ltd.).

Title.	Des.	Length.	Released.
The Double Life.....	D	1992	Dec. 28
She Made Herself Beautiful	C	649	— 28
A Wise Detective.....	C	543	— 28
The Greater Love.....	D	1015	— 31
Never Too Old.....	C	344	— 31
The Twin Brothers van Zandt.....	D	2005	Jan. 4
Did He Save Her?.....	Com	548	— 4
His Brother Bill.....	D	954	— 7
On Circus Day.....	C	1015	— 7

Monday to Saturday, inclusive.

M.P. SALES AGENCY, LTD.

Title.	Des.	Length.	Released.
Martin Chuzzlewit (from Dickens' famous novel)		2 reels	Shortly
The Broken Rose.....	D	1 reel	"
Peg of the Wildwood.....	D	1 reel	"
Getting the Sack.....	Com	1 reel	"
A Regular Rip.....	Original from Com	1 reel	"
The Viper.....	D	2 reels	"
Percy Pimpernickel Soubrette.....	Com	1 reel	"

Title.	Des.	Length.	Released.
The Demon of the Rails.....	D	1 reel	Shortly
Masks and Faces.....	D	2 reels	—
Their Soldier Boy.....	D	1 reel	—
A Woman's Folly.....	D	1 reel	—
The Deadly Despatch.....	Bur	1 reel	—
His Wife's Pet.....	Com	1 reel	—
The Seed and the Harvest.....	D	2 reels	—
The Mad Mountaineer.....	D	2 reels	—
He's-a-Nut Buys an Auto.....	Com	1 reel	—
Ham and the Villain Factory.....	Com	1 reel	—
The Vengeance of Winora.....	D	1 reel	—

Mondays, Tuesdays and Wednesdays, 9 a.m. to 6 p.m.

NEPTUNE FILM CO., LTD.

Title.	Des.	Length.	Released.
Bully Boy (No. 2 of Cartoon Series)		400	Nov. 9
A Widow's Son.....	D	1130	— 23
Bully Boy: No. 3.....	Cartoon Series	400	— 30
Captain Nighthawk.....	D	1685	— 30
Almost Human.....	D	610	— 30
His Just Deserts.....	D	1660	Dec. 7
Twin Trunks.....	C	885	— 7

Daily.

NEW AGENCY FILM CO.

Title.	Des.	Length.	Released.
"S.O.S." (Burlingham production)	Com	500	Dec. 14
The Trials of Bud Brown.....	D	1000	— 14
War Skits.....	Int	325	— 17

Daily.

NEW MAJESTIC CO.

Title.	Des.	Length.	Released.
The Sheriff's Prisoner.....	D	965	Dec. 7
Suffragette Battle of Nuttyville.....	Com	1000	— 7
Lest We Forget.....	D	1000	— 10
Tango Troubles.....	Com	990	— 10
A Red Man's Heart.....	D	991	— 14
Izzy and His Rival.....	Com	992	— 14
Down By the Sounding Sea.....	D	970	— 17
Once Upon a Time.....	Fairy Tale	993	— 17

Monday to Thursday, inclusive. All Day.

NORDISK FILM CO. LTD.

Title.	Des.	Length.	Released.
Shanghaied.....	D	2335	Nov. 26
A Situation Saved.....	C	2993	— 30

Thursdays.

PHOENIX FILM AGENCY.

Title.	Des.	Length.	Released.
The "Terrible Two" on the Stage	Com	785	Dec. 10
The Clown of Europe.....	Har.	780	— 21

Wednesday to Friday, inclusive, 10 a.m. to 5 p.m.

R. PRIEUR & CO., LTD.

Title.	Des.	Length.	Released.
The Devil Within.....	D	2200	Dec. 21
Sports in Toyland.....	Novelty	340	— 21
The Magic Stars.....		422	— 24
The Merry Widow.....	C	912	— 24
Revenge is Sweet.....	D	495	— 24
A Noble Sacrifice.....	D	902	— 28
The Amateur Highwayman.....	C	1010	— 28
What a Game.....	C	425	— 28
As Ye Sow.....	D	1012	— 31

Title.	Des.	Length.	Released.
Yo San.....	D	1080	Dec. 31

Tuesday to Thursday, inclusive, 9 a.m. to 6 p.m.

THANHOUSER FILMS, LTD.

Title.	Des.	Length.	Released.
The Tell-Tale Scar.....	D	1003	Dec. 14
The Belle of the School (Princess)	D	1005	— 14
Stronger than Death.....	D	1912	— 17
The Bushleaguer's Dream.....	D	438	— 21
Jack and the Bean Stalk.....	C	1504	— 21
A Pineapple Plantation (Princess)	Int	608	— 24
His Winning Way (Princess).....	D	1000	— 24

Any day except Tuesday.

TRANS-ATLANTIC FILM CO., LTD.

Title.	Des.	Length.	Released.
Helping Mother (Rex).....	D	2260	Dec. 28
A Baby Did It.....	C	1012	— 28
The Girl and the Smuggler.....	D	909	— 28
A Joke on the Joker.....	C	980	— 28
A Modern Melmotte (Powers).....	D	1994	— 28
The Broken Doll (Sterling).....	Com	747	— 28
The Mistress of Deadwood Basin.....	D	990	— 28
The Hemp Industry.....	Int	265	— 28
A Daughter of the Plains.....	D	983	— 28
Little Meg and I.....	D	987	— 31
A Troublesome Wink.....	C	979	— 31
The Man Who Was Misunderstood (Imp)	D	1900	— 31
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Her Bounty.....	D	988	— 31
The Scarecrow and the Chaperone	Com	986	— 31
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The Angel of the Camp.....	D	991	— 31

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When Empire Calls.....	Top. Int.	750	— 19
Dr. Dosem's Deputy.....	Com	456	— 23
Tricked by His Pal.....	Com	824	— 26
Evicting Unwelcome Tenants.....	Int	425	Dec. 10
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Scenes in Spa, Belgium.....	S	285	— 31
Love and Riches.....	D	955	— 31

Daily.

VITAGRAPH CO., LTD.

Title.	Des.	Length.	Released.
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Mysterious Lodger.....	D	1002	— 21
Such a Hunter.....	C	994	— 21
Christmas Story.....	Xmas Pic	1006	— 24
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